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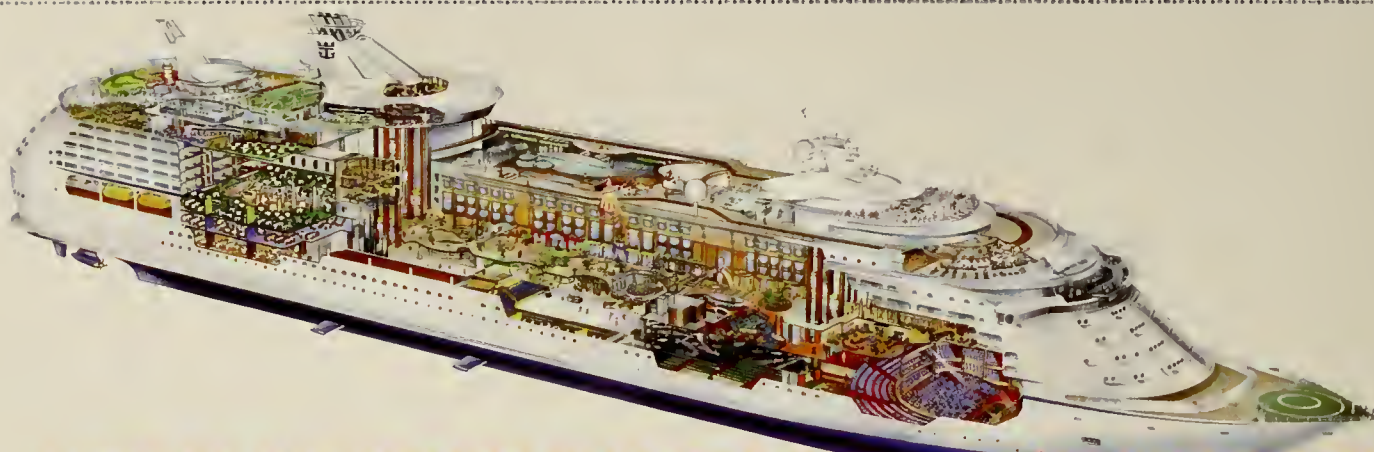
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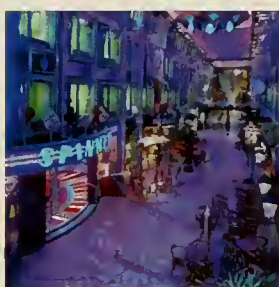
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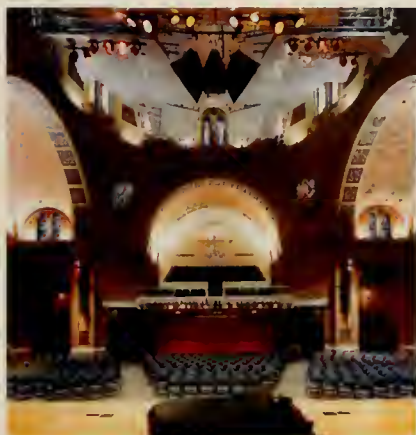
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Architecture by Norman M. Giller, AIA*

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Editorial / *diane d. greer*

I have a good friend, Walter Grondzik, PE, who is an engineer and professor of architecture. He also holds several positions of prominence in national engineering organizations and he is much sought after as a conference speaker. He is a prolific writer and one of the best. Interestingly, he describes himself in terms of those things that are most important to him, i.e. as one who is "involved in teaching and research dealing with building performance." He is also a proponent of building commissioning, post-occupancy evaluation and multi-dimensional spaces.

Several years ago, Walter wrote a very provocative piece for an electronic publication called *eDesign*. His article was entitled "The Sad State of Architecture in America: A 2-D, Iconic Void." It was at once humorous and frightening and some would suggest, overly critical of the profession of architecture. But, the article raises some important questions and delves into issues that are too often overlooked. His bottom line is this: "The reality of buildings is that they are unbelievably deep and rich environments." Permit me to quote from the article to make some points.

"Why has architecture become the architecture of the two-dimensional?" For most Americans, good image has become good architecture. "The dependence on image as a stand-in for reality," he writes, "reaches its crowning glory in the architectural awards process. Virtually every award-winning architectural intervention (the new word for a building) in the United States received that distinction solely on the basis of its image. Not its reality, but its image. A physical object that might cover two city blocks, rise 500 feet in the air and be used for over 100 years by thousands of people is represented throughout its life by its birth pictures (professional quality birth pictures, admittedly). Analogies following this theory of representation would have the Grammy Award winners being selected on the basis of the artwork on their CD cases...." and he goes on to make other equally apt analogies.

Three dimensions are woefully inadequate to define real buildings. The typical work-a-day office space has "10, 20, 30 – perhaps even 40 – clearly identifiable and distinct dimensions: luminance, temperature, radiance, sound pressure, privacy, gradient, appropriateness, historic context, ergonomics, width and so on. It is the sum of these dimensions, as interpreted by the human brain in response to visual, auditory, tactile, olfactory, and other sensations and stored experiences, that defines real architecture."

Well, OK, Grondzik writes, "it's not completely true that "good" image makes "good" architecture." Good writing can do it, too. "Many well-known architects are where they are not necessarily because their buildings are a delight to inhabit, but because they spin a mean line. Peter Eisenman, for example, sells books that celebrate an 'alternative process for making occupiable form, ...a process specifically developed to operate as freely as possible from functional considerations.'" Give me a break! As quoted by Roger Kimball in *Tenured Radicals*, Eisenman goes on to write, "...these dislocations have, according to the occupants of the house, changed the dining experience in a real, and, more importantly, unpredictable fashion." Is this not a verbal celebration of the architecture of the dysfunctional? And where do we go from here? Grondzik suggests, "How about the variable height handrail and differing riser heights that evoke a sensation of giddiness?"

The real point of all of this, in my estimation, is that there are serious issues at stake that cannot be ignored and in all fairness, are not being addressed in the awards process. I am as guilty as anyone because I don't ask the hard questions before deciding what to publish. Should I be asking if the project won the "2002 Design Merit Award for Buildings Not in Serious Litigation or the Bronze Medallion for Buildings that Really Don't Leak That Much?" I hope that doesn't become necessary.

Remember the opening premise of this editorial – "The reality of buildings is that they are unbelievably deep and rich environments." I do truly believe that. Architects must deal with them as such and design for the real world, not the world of images.

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That's no small feat, considering one of the project's major design challenges was transferring wind loads from the extensively overhung roof system to cedar columns without deflecting and breaking glazing. To solve it, the Pella Commercial team worked with the architect to develop a thermally broken weeping mullion framing system that supports required spans while maintaining the center's naturalistic imagery.



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President's Message / *Enrique Woodroffe, AIA*



To quote an old cliché: "the only constant in life is change" - changing attitudes; changing styles; changing communities; changing legislation; changing security - a changed world since September 11, 2001. In order to be able to lead our profession, we must embrace change, and be ready to challenge ourselves and our communities to create a better quality of life.

I am privileged and excited to be your President this year. "So many opportunities, so little time." In order to work in constant change and be able to provide stability for our Association and profession, Bill Bishop (President-Elect), your Executive Committee and I have committed to a two - year work plan that provides for continuity as well as the opportunity for change. We are working on a plan that will enhance our profession and programs that will benefit the members.

Goals for 2002/2003 that have been adopted by the FAAIA Board include enhanced communication with our Chapters and communities; a Chapter grant program; proactive legislation; leadership training; a membership needs survey; and a student/architect mentoring program. There is also a strong need to maintain and strengthen our relationships with allied professions and associations.

In January, the FAAIA held a very successful Legislative Conference in Tallahassee. Over 50 Association leaders and members-at-large took advantage of the opportunity to visit with legislators and discuss such issues as privatization, tax reform, school construction and CCNA.

February 27 through March 1, the FAAIA leadership attended AIA Grassroots in Washington D.C. The theme of Grassroots was America by Design. Challenges and changes to our profession were heightened by the events of September 11 and architects must address greater security needs in creative and innovative ways. As at no other time, architects are called to leadership in meeting the current needs of America's built environment. While many of the issues discussed affect changing legislation (i.e. school modernization; security design; Brownfield legislation; transportation), changes in our Association were discussed that are similar to FAAIA goals for the next two years. We need to begin by improving communication with the public and our members. Your feedback is key to our success.

FAAIA is your organization committed to serving the needs of each of its members, the profession and communities. Opportunities for the continued success of FAAIA lie in its members, its affiliations, its communities, and within yourself. Be part of the changing process. As Thomas Carlyle once said, "Leadership is an engine for creative change."

The Florida Association of the American Institute of Architects Annual Convention in Miami is August 7-10 - not that far away. Plan ahead and "seize the moment." I promise it will change and challenge the way you see your profession and your community.



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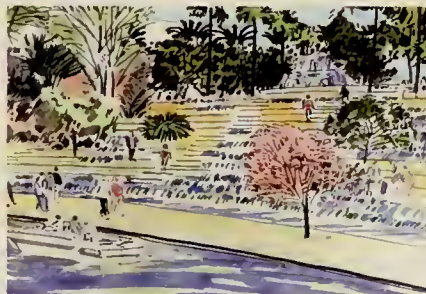
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News

Tampa Cultural District to Become a Reality

A 28-square-block Cultural District in downtown Tampa is moving toward becoming a reality. The Cultural District has been the missing link in the city's "Circle of Development," a series of economic development projects that have already rejuvenated areas surrounding downtown. "Circle of Development" projects include the Florida Aquarium, a 20,500-seat Ice Palace hockey and sports venue, a World Trade Center and Port of Tampa headquarters, a new cruise ship terminal, a 710-room Marriott convention hotel and other projects already responsible for nearly \$6 billion in new construction over the past five years.

As conceived by city planners, the Cultural District will include the new Tampa Museum of Art, a new Tampa Bay History Center, additions to the Tampa Bay Performing Arts Center, a riverwalk, an expanded waterfront park and a refurbished campus for the city's main public library. Tampa-based architecture firm Alfonso Architects is partnering with Rafael Vinoly to design the new Tampa Museum of Art which will anchor the 28-block district. Both firms have established offices in New York and Tampa and they are in the process of develop-



Miscellaneous views of the Cultural District courtesy of Skidmore, Owings & Merrill LLP.

ing a schematic design for the new museum.

The space plan being considered for the museum will quadruple its current exhibition space from 14,000 to 40,000 square feet. The new design will also allow much more of the museum's permanent collection of contemporary art, photography and antiquities to be on view while allowing significant new areas for traveling exhibitions, a museum café, a theatre-auditorium, classrooms and an enlarged museum store.

The City of Tampa has also hired the Chicago office of Skidmore, Owings & Merrill (SOM) to begin the next phase of the District, designing plans to redevelop 67.4 acres of land that will make Tampa's downtown, waterfront and public spaces more functional and accessible.

NCARB Adds New Titles

NCARB has introduced two new titles to its monograph series, *Low-Slope Roofing II* and *Cracking the Codes*. *Low-Slope Roofing II* is the companion to number 1 and its objective is to investigate alternatives to traditional built-up roofing, including bitumen, single-ply, sprayed polyurethane foam, metal and liquid applied systems. Author Thomas Lee Smith, AIA, RRC, also discusses reroofing projects, sustainably-designed systems, and construction contract administration and warranty issues related to roofing.

In *Cracking the Code*, Barry D. Yatt upends the idea that building codes and standards are obstacles to design. Offering a down-to-earth approach, the author provides a sound

overview of regulatory issues. Monograph chapters move through each stage of the planning process to identify and consolidate the basic regulatory requirements that must be addressed. In addition to the model building codes, including the International Building Code, *Cracking the Codes* covers zoning ordinances and covenants, as well as rules related to accessibility, historic preservation, environmental quality, and consumer protection, to name a few.

To order a monograph or any other title from NCARB's Professional Development Program, contact the Council at (202) 783-6500 for an order form. Or visit

NCARB's web site at www.ncarb.org/publications.

BOAID Honors USF School of Architecture

The University of South Florida (USF) School of Architecture and Community Design has been named the "top architecture school in Florida" by the Florida Board of Architecture and Interior Design, the state's licensing board. The board made the decision after reviewing student work submitted in five competitions in 2001 and 2002. The competition categories included poster design, a building design for the Oldsmar Cul-

tural Arts Center, the best hand-drawn rendering for the Oldsmar project, the best digital rendering for the Oldsmar project and a competition for an academic program that fosters leadership skills.

According to the organizers, hundreds of students from all six architecture schools in Florida participated in the competitions and first, second and third place awards and prize money were given in each category. USF students won 10 out of the 15 awards, including four in first place. USF students also won the "People's Choice Award" and "Mayor's Choice" award for the Oldsmar competition.

Corrections

The Carter Tabernacle CME Church in Orlando designed by **Bock & Partners** contains 15,500 square feet of renovated space, not 5,500 as reported in the Fall 2001 issue.

George Cott Chroma, Inc. was not credited as photographer of John Howey's Tower 1 project which appeared in the Winter 2002 issue.

Jim Clees, RLA, ASLA, is the landscape architect with Harvard Jolly Clees Toppe Architects. He is the designer of the traffic circle at the entrance to Clearwater Beach, not John Toppe as reported in the Winter 2002 issue.



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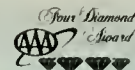
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Work-in-Progress

Bloodgood Sharp Buster Architects & Planners (BSB) designed Orlando's new Stonewood Tavern & Grill. The firm's commercial division has designed four of the chain's nine restaurants, including the first free-standing prototype in Gainesville. Because these are neighborhood restaurants, everything is designed to neighborhood scale. The architects are very sensitive to the local homeowner's concerns about proportion and scale.

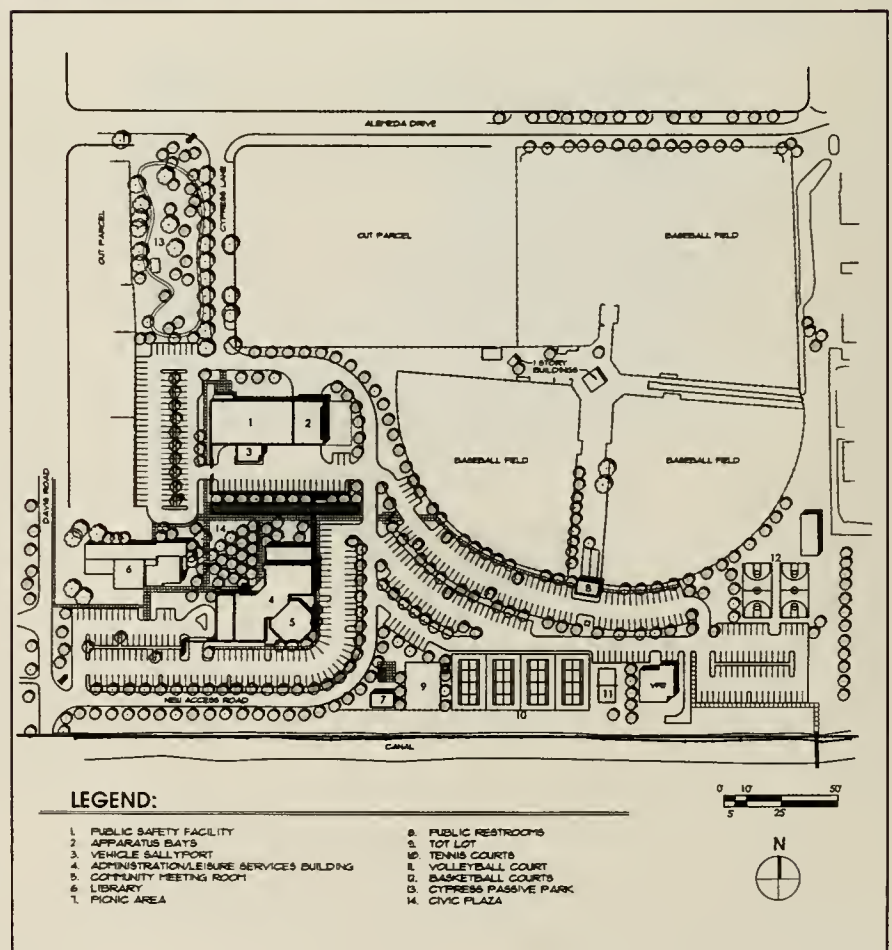
The Sieger Suarez Architectural Partnership is designer of Las Olas River House in Fort Lauderdale. Soon to be the city's tallest building, the luxury condominium will feature two 42-story structures and one 34-story structure located in the heart of the downtown district. Totalling 1.2 million square feet, the project will provide a total of 280 residential units. Among the structure's many amenities is a five-story, 30,000 -square -foot, glass-walled fitness center and spa.

Architects Design Group Inc. of Winter Park has designed the \$6.5 million Municipal Complex and Administrative Center for the Village of Palm Springs. The campus-style facility was designed to

Municipal Complex Master Plan for the Village of Palm Springs designed by the Architects Design Group Inc.



Las Olas River House in Fort Lauderdale designed by The Sieger Suarez Architectural Partnership





BRPH Construction Services, Inc., a subsidiary of BRPH Companies, Inc. is building the New Life Christian Fellowship in Titusville, Florida, utilizing the design/build method of delivery. BRPH also designed the facility which includes a book shop, radio studio and coffee shop.



The Scott Partnership Architecture, Inc. designed the Congregation of Liberal Judaism's new \$3 million addition and renovation now under construction in Orlando. Scheduled for completion this fall, the project includes 34,000 square feet of new construction.



Gordon & Associates, Architects, is providing comprehensive architectural design services for the 15,000-square-foot Baroudi Plastic Surgery Center in Port Charlotte, Florida. Construction is scheduled for completion in May 2002.

centralize all services in one location with inviting public spaces. The program includes a public safety facility accommodating both police and fire, library addition and renovation, new public restrooms, basketball, tennis and volleyball courts, a water playground for tots, village plaza and lighted parking areas. Construction will begin in early 2002.

Retzsch Lanao Caycedo Architects won an AIA Design Award from the Palm Beach Chapter for its design of a luxury townhome community to be built in Fort Lauderdale. The new community of

50 interlocking homes will be called Victoria Place. The three-story homes range from 3,000 to 3,500 square feet and feature rooftop decks, elevators, garages and a community pool and cabana. Groundbreaking will take place in early 2002.

In January ground was broken for the new Winter Park Police Department Public Safety Complex. Designed by **Architects Design Group, Inc.**, the facility will house the police department, fire administration and a new fire station. The \$9 million, 73,000 square-foot-complex was designed to promote the concept of community policing and it features public meeting facilities, a media room and a state-of-the-art

communications center. Preserving the historic character of Winter Park's architecture resulted in the City selecting an Arts and Crafts style.

CBB Architects will design the first two buildings and develop a Master Plan for Future Growth for the 15-acre campus of the Hernando Pasco Hospice. The facility, which will be nearly 30,000 square feet, is being designed in eight-bed wings with family dining areas, private conference rooms, quiet rooms and screened porches. Construction is slated to begin in the fall of 2002.

BRPH Companies, Inc. received a Grand Award from the Florida Institute of Consulting Engineers in the 2002 Engineering

Excellence Awards competition. The project that was recognized was JDS Uniphase, a new manufacturing facility that offers an innovative office environment and a flexible manufacturing area. The building's exterior was designed to conserve energy through the use of canopies and louvers to shade exterior glass and roof drains providing for water flow into the front entrance pool.

Cooper Johnson Smith Architects, Inc. is the designer of the \$2.1 million MiraBay Club in southern Hillsborough County. The clubhouse is part of a \$400 million, 750-acre waterfront community being developed by Terrabrook®. With construction scheduled to begin this spring, the clubhouse will feature a



JDS Uniphase, an award-winning design by BRPH Companies, Inc.



MiraBay Club is being designed by Cooper Johnson Smith Architects, Inc. just west of Interstate 75 in Hillsborough County.



Cannon Design received an Award of Merit from the AIA, New York State Chapter, for design of the Carol & Carl Montante Cultural Center at Canisius College, Buffalo, NY. The goal of the \$3.4 million program was the renovation and adaptive reuse of a Byzantine-Lombardic style church into a multi-purpose, 530-seat venue for cultural and academic events.



SKLARarchitecture will provide Architectural and Interior Design services for the new "Original Pancake" House restaurants in Dade and Broward Counties. There are currently four buildings in the permitting or construction phase.

fitness center, aerobics, weight training and massage areas, a high-tech entertainment area, banquet room and snack bar. The clubhouse will be a two-story, plantation-style building with wide veranda and hipped roof.

Dorsky Hodgson + Partners *cleveland, fort lauderdale, washington d.c.*

Sumner on Ridgewood, Akron, Ohio

This new 64.8-acre community is not a retirement community, but a “living” community. It embodies a concept that focuses on building “a human community that creates a pathway to a life worth living”...a philosophy that is translated into the site planning and the architecture.

There are 339 units scheduled for construction during Phases I and II. Phase I will produce 189 units including the Manor House complex, Assisted-Living Greenhouses, Skilled Nursing Greenhouses, Garden Apartments and Eden Villas. Completion of Phase I is scheduled for late 2002 or early 2003. Total project cost is projected to be \$47 million, financed primarily through the sale of tax-exempt municipal bonds.

The Manor House is the historic Tudor-style mansion that was a part of the original urban campus and it now serves as the focal point of social life in the living community. It also set the precedent for the style of the new campus. Designed for the wholistic needs of the residents, the Manor House has a variety of dining options, a wellness center, auditorium, clinic,



cyber lounge and meditation chapel. The dining room, for example, is divided into small alcoves to create more intimate dining settings and to reduce the background noise that deters conversation. A large patio overlooking a prominent water feature provides a setting for dining alfresco. To address the needs of the casual diner, there is a “bistro” with a short order menu. The library and cyber lounge offer residents an

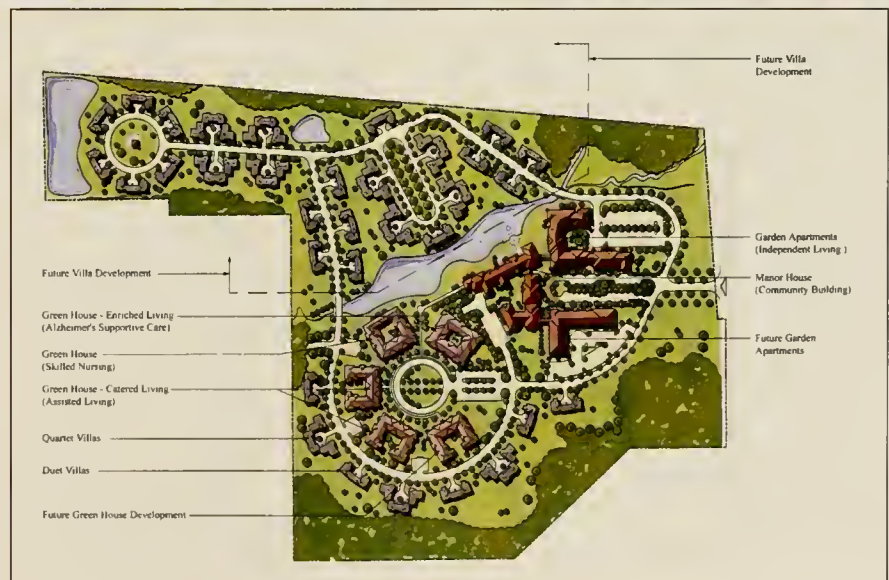
opportunity to engage in intellectual pursuits or just visit with friends in an area adjacent to their mailboxes.

Green Houses are the small residential structures. The Green House for Skilled Nursing, for example, is for residents who require more extensive care. All bedroom suites are intended to be private living areas and each one has sitting, bedroom and kitchenette areas, as well as a bathroom



with shower. There are several couples' suites for residents with spouses, two separate dining rooms, laundry and secondary staff areas within the Green House area.

The Manor House at Sumner on Ridgewood in Akron, Ohio. Rendering and site plan courtesy of the architect.



Interview / Cornelia C. Hodgson, AIA



Cornelia C. Hodgson, AIA, is a Senior Partner and leader of the seniorLiving Studio in Dorsky Hodgson + Partners' Cleveland office. In this capacity, she creates the vision for all architectural projects for the aging and physically-challenged. For 20 years, she has been working to improve the quality of life for the elderly and disabled through innovative design. As a result of her on-going research and hands-on experience, she is able to assess what specific and aesthetic elements will create an environment that looks and feels like home.

Ms. Hodgson has lectured on the design of housing and health care environments at the Harvard University School of Design and she was a member of the American National Standards Institute Committee that developed specifications for Providing Accessibility and Usability for Physically Handicapped People (ANSI A117.1).

During the 1993 Congressional

Symposium, Ms. Hodgson testified on design code issues and the Americans with Disabilities Act (ADA), in addition to participating in the White House Conference on Aging. She has also appeared on CNN's *Newsweek* as an authority on gerontologically-sensitive design.

In 1977, she joined the Dorsky firm and in 1980 she became Director of Facilities for the Aging. In 1996, she became a partner. Ms. Hodgson is licensed to practice architecture in 16 states, including Florida, where the firm has an office in Fort Lauderdale. She previously taught architecture at Kent State University and worked for the U.S. Department of Housing and Urban Development in Chicago.

The following is an interview with Cornelia Hodgson conducted in January, 2002.

Q: Does tomorrow's aging "Boomer" market demand fundamental changes in design approaches for senior living environments?

A: Absolutely. The Baby Boom generation's expectations will mean radical, permanent changes. Boomers' experience as consumers, world travelers and real-time communicators is already making the concept of "retirement communities" obsolete. We need to understand three key trends.

First, this is the Multiple Choice generation, geared to alternatives. Its members will not respond to one-dimensional choices of either "sick or

well" – of independent housing or a nursing home. They will demand holistic connections to a deeper concept of wellness. They will expect residential options across the full continuum of care. Boomers will, for example, seek independent housing options from apartments, villas and garden homes to cluster housing – and from low-rise to high-rise. The range of supporting services and amenities will expand proportionately. Most important, nursing facilities will move completely away from the current institutional medical model.

Second, the next aging generation is design savvy. They invented corporate graphics and slick product design. Appreciating and demanding quality design, they are more conscious of the built environment.

Third, Boomers have a strong desire for a sense of community. In seeking this connection, they will push "retirement communities" – which we prefer to call living communities – to incorporate principles of New Urbanism and traditional neighborhood design. These consumers have already found that while technology may have replaced certain social relationships, it's not enough.

Q: How can design teams accommodate the desire for choices and variety while respecting clients' budget limitations?

A: Inventive design can provide an array of choices without boosting cost. Functional, operational issues drive the solutions. Raised as the

Food Court Generation, Boomers want a choice of dining environments. Service for 150 residents does not have to be provided in one large dining room. As in hotel design, the main kitchen and a grill station can provide service to multiple smaller venues – from a formal dining room for 75, to a coffee shop, bistro, tearoom, sports bar or intimate clubroom.

Q: What role should the design team play in master planning for new and aging senior living communities?

A: Master planning for Continuing Care Retirement Communities (CCRCs) is evolving as a process of discovering and responding to problems rather than building on assumptions. CCRCs provide the full continuum of care within a single residential campus. It's absolutely critical to involve the architect at the very start of planning – before making any strategic planning, financial or marketing decisions. An owner wanting to reposition an existing CCRC typically decides about renovation before bringing an architect to the table, yet design professionals may suggest selective demolition that opens new opportunities on the site.

Q: How does primary research inform and shape your design?

A: DH+P conducts primary research and has a full-time researcher whose projects include post-occupancy evaluations. These studies improve our designs and can assist

clients in making future changes in their buildings.

For example, we provide “behavioral mapping” research that measures usage patterns throughout a facility. We literally map the behavior of residents, staff and visitors, which yields wonderful clues for renovating and redesign. A space that appears to be useful may actually be underutilized. The owner may want to change that space, yet residents may resist the change, saying “we use that area constantly.” If hard data shows residents that they only use the space two mornings a week, it's much easier for the owner to calm their concerns, find a new location for the activity and proceed with the renovation.

Q: With aging CCRCs vying for market share in a tight economy, what are the keys to effective repositioning?

A: Two principles are essential to reposition and stay competitive.

First, provide brand new product on site – whether it's a new type of apartment, garden home or other unit. That product must give the CCRC a new market image and, most important, provide new revenues that allow the owner to invest in non-revenue producing space.

Second, understand that these are occupied communities, which demand meticulous, strategic phasing developed in collaboration with the owner's financial team. You can't simply relocate residents and tell them to return next year. The challenge goes back to the master plan, which must anticipate how and where to

build and indicate where to relocate people when renovation or demolition becomes necessary.

Q: What will senior living communities and nursing homes be like 20 years from now?

A: Based on demographics, we'll see many more of them, with far greater variety. Different affinity groups will form communities as like-minded people come together to retire and pursue activities. These may range from academic to wellness or longevity-oriented communities to culturally-focused communities near city-center music and art resources.

Technology will change the face of these communities whatever their lifestyle offerings. Of course, they'll be wired to the world. But they will also use technology that's revolutionizing healthcare to de-institutionalize nursing facilities and unclutter the designed environment. The greenhouse concept as seen in Sumner on Ridgewood is an early example. Charting will be with hand-held devices, eliminating the need for nurses stations with large charts. Therapy will connect to fitness activities to indicate the connections of life, rather than its separations into sick and well.

With security a continuing concern, Boomers will continue to value gated environments. Yet segregation by age will be moderated by new social connections within CCRCs – and by on-campus programming that will create ongoing, intergenerational exchanges with the community outside its walls.

New Florida Building Code Presents Challenges to Architects Unfamiliar with Wind-Borne Debris Requirements

John W. Knezevich, P.E.

After several months of delay, the new Florida Building Code finally became the governing code in the State of Florida effective March 1, 2002. With last minute legislative action at the end of the year, the effective date of the Code was postponed from January 1 to March 1. The legislation does permit the construction of projects designed in anticipation of the January 1, 2002, if desired.

Almost 10 years in the making, the new Florida Building Code unifies the Standard Building Code and the South Florida Building Code into one complete document. While the new Code does not actually provide for a completely unified building code as originally planned, the multi-volume document does provide a single source for the state's building regulations. While most of the Code is similar to those upon which it was modeled, there is one significant change that will affect architects statewide. Glazed openings must be resistant to wind-borne debris from hurricanes or structures will have to be designed for higher wind pressures.

Architects and engineers who work regularly in southeast Florida are familiar with the provisions for hurricane damage mitigation in construction. New design and construction and major rehabilitation of buildings in southeastern counties will not be significantly affected by the new code. The Florida Building Code provides for High Velocity

Hurricane Zones that are designated as Dade and Broward counties. These sections appear at the end of each chapter of the Code and essentially repeat the provisions of the South Florida Building Code.

Architects who work in counties on the West Coast or north of Martin County on the East Coast, however, face a whole new challenge when it comes to designing buildings. First, they will need to master the new code and the effect it will have on the design of glazed openings that now have to meet specific and rigorous guidelines for withstanding wind-borne debris.

Architects will also have to familiarize themselves with the types of building materials and products that are code compliant or risk causing serious delays and costly overruns. Since all glazed materials used in coastal regions of Florida must now be tested for impact resistance or be shuttered, the design of glazed expanses must be considered in tandem with the availability of existing code-compliant glazing or shutter systems.

Architects must design buildings with code-compliant product in mind. Custom glazing schemes must be fabricated, tested and certified which often results in time delays and added costs. Designs that call for specific code-complaint product must consider compatibility with actual field conditions.

The good news is that the new

Florida Building Code will help Florida citizens climb out of the State's insurance nightmare. It is estimated that construction costs will only increase by 3% to 5% as a direct result of code compliance. However, savings resulting from insurance rebates for protection from potential hurricane damage will far outweigh these costs. In the wake of Hurricane Andrew, adoption of the new code is validation for the insurance industry that architects, engineers, contractors and developers can build properties that are resistant to wind-borne debris from hurricanes. As insurance premiums rise, developers will welcome the discounts that the new hurricane-damage-resistant codes deliver.

For architects, especially those who look to glazed openings for their most dramatic design features, the new codes in hurricane-prone regions may be limiting at first. But new product is being designed, tested, certified and distributed every day. In the end, an immediate focus on the new building code and a steady eye on code-compliant glazing options will enable Florida's architects to continue to create outstanding – and withstanding – design.

John W. Knezevich, P.E. is Vice President of LZA Technology in Ft. Lauderdale, Florida. LZA specializes in the design, evaluation and implementation of building products to comply with specified code requirements.

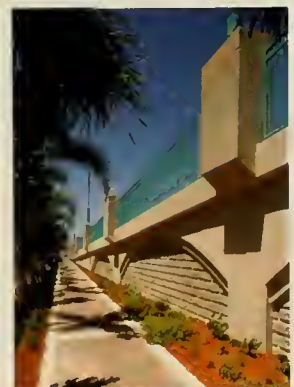
Robert G. Currie Partnership, *delray beach, florida*

Ocean Avenue Bridge, Boynton Beach, Florida

The new Ocean Avenue Bridge, completed in early 2001 at a cost of \$23 million, was the first trunnion bridge of its kind in Florida to introduce solid concrete decking and inverted pre-stressed concrete T-beams on approach spans. It replaced a substandard bridge connecting two separate waterfront communities. In order to create as low a profile as possible and maintain the required 21-foot Coast Guard clearance, the main bascule girders were designed to project upward and through the deck, thus lowering the entire bridge. Art was integrated into the base of all the towers reflecting aquatic life indigenous to the area. Landscaped pathways that encourage pedestrian activity lead to a lighted passive waterfront communal space below the bridge.

Lichtenstein Consulting Engineers in Ft. Lauderdale were the project engineers.

Photos: *Ocean Avenue Bridge in Boynton Beach, Florida. All photos courtesy of C.J. Walker.*



RS&H (Reynolds, Smith and Hills, Inc.) *jacksonville, florida*

The Advanced Technology Center, Daytona Beach, Florida



Florida school systems and colleges face many challenges not the least of which is limited funding for new facilities. Architects must ask themselves how they can devise design strategies to deliver exciting and inspiring educational environments within limited budgets. At the same time, these facilities must be well constructed of durable materials and be able to withstand decades of hard use with few maintenance dollars available.

Key design goals and strategies for the new Advanced Technology Center (ATC) were to provide a modern high tech image expressive of the school's

purpose and program, use durable low-maintenance materials and make maximum use of natural light. In addition, systems such as HVAC and data networking were used as learning tools. Rather than hiding programs, they were showcased to provide maximum visibility to potential business partners.

The Advanced Technology Center is a 155,000-square-foot technical school project that set out to demonstrate it was possible to meet these goals while delivering an innovative educational program. Not only was the project completed within budget, but at project completion, \$750,000 in budget savings was delivered back to the owner. The total cost of the building was \$17.75

million or \$114.50 per square foot.

The ATC facility represents a new approach to work force education. Responding to the need for job creation, as well as the need to develop a trained work force for area businesses, the school makes ample use of partnerships with local businesses.

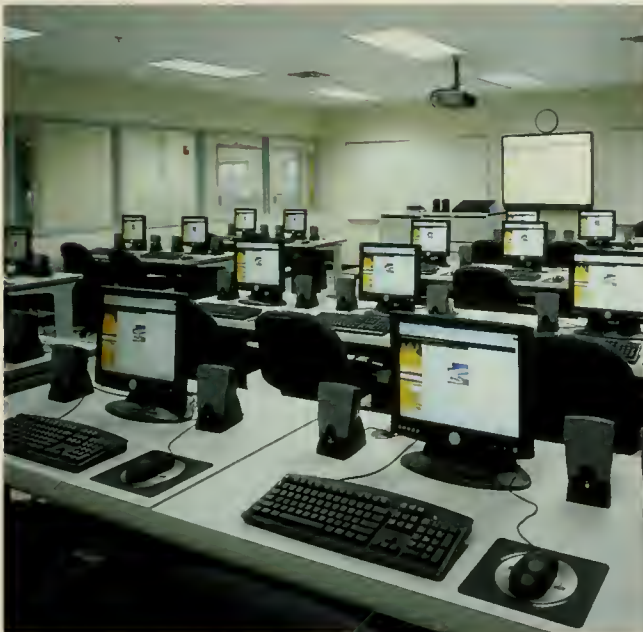
Each of the key program areas of Information Technology/Computer Graphics, Automotive Technology, HVAC Technology, Building Construction Technology, and Manufacturing Technology, have local business and industry partners that assist with "real world" issues as well as with equipment and training. These partnerships result in creating a highly relative work force.

The architectural response to the program imperatives was achieved by creating an internal street – Technology Street – as the interface between the two-story academic area and the

high-bay industrial shop areas. Windows into spaces along the street allow prospective students or business partners to observe the educational process. Another significant design

response was the creation of a two-story atrium on the academic side of the building that links the facility's various departments and functions. This space allows for flexible group interaction and displays of student projects in a rotunda at the east end of the atrium. Efficiency was gained by having this space function as a main entry, main circulation linkage and interdisciplinary meeting and display space.

Finally, the project takes advantage of its natural Florida setting of pines, palmettos and wetlands by juxtaposing technology and nature in an environmentally-responsible way. The learning resources room with an extensive computer commons area is located in a second rotunda with a 180° view.



Photos, top: *Machine Trades Lab from Technology Street showing Computerized Milling Machine in the foreground*; Above, left: *Computer Network Administration Labs*; Above, right: *Interior view of the atrium*. All photos courtesy of the architect.

Project Credits: Lawrence D. Ellis, AIA, Principal-in-Charge; John V. Quattrone, AIA, Lead Designer and Project Officer; Scott Coleman, Project Architect/Design Team; Dana DeClerk, AIA, Interior Design; Christopher D. Flagg, ASLA, Master Planning; Tilden Lobnitz Cooper, Mechanical/Electrical/Structural; Zev Cohen & Associates, Civil; FF&E, Commercial and Governmental Interiors.

Angela del Toro and Ricardo Miranda *san juan, puerto rico*

Housing Rehabilitation in the Playa de Ponce ward, Ponce, Puerto Rico

The Housing Rehabilitation Program was created in 1985 to begin rehabilitating the housing in the Arenas-Betances ward in Ponce. With a \$1 million budget from the Puerto Rico Housing Department, the work progressed to include the Playa de Ponce ward. All of the work that was done, both remodeling and new construction, was coordinated to comply with the architectural, urban design and construction standards established by the Office of Territorial Order and the Historic Center for the Autonomous Municipality of Ponce. In addition, the Autonomous Municipality of Ponce, along with the Puerto Rico Housing Department and the Community Infrastructure and Development Program, implemented a Disaster Recuperation Action Plan. This plan was part of a congressional

initiative that assigned \$4.5 million to the Autonomous Municipality of Ponce for repairs to dwellings and improvements to roads, sidewalks and storm sewers.

Playa de Ponce ward is located south of the capital city of San Juan. Its physical characteristics, including built environment and urban grid, are greatly influenced by the ward's principal materials suppliers and two reference points – the Caribbean Sea and the City of Ponce. Important buildings such as the Customs House, Our Lady of Carmen Church and the Old Chamber of Commerce have an 18th-century Spanish Colonial history. These buildings still have the original wooden floors and roof trusses with clay tile. But, rapid growth in the ward during the 1970s increased the problem of overcrowding and diminished the quality of urban life.

On the shores of the Portugues River, rows of humble wooden houses, with little or no ornamenta-

tion, speak to the economic situation of the inhabitants. Within the urban grid, there are a substantial number of modest structures of Creole construction.

Intervention by architects Angela del Toro and Ricardo Miranda sought to restore original materials and architectural detail to buildings in the urban area. The utmost care was given to the conservation and/or reproduction of architectural details such as cornices and moldings. In addition, the architects sought to retain the identity and cohesion of the community by reactivating public spaces, building on empty lots and realigning structures. Urban furniture in the form of signage, bus stops and waste containers, and the restoration of a park and a plaza, added to the success of the project. This rehabilitation program offered the additional benefit of aiding the local economy by creating jobs for small contractors and materials suppliers in the area.



Restored houses and infill structures within the urban core of the Playa de Ponce, before (left) and after (right) restoration/construction. Photos courtesy of the architects.



Norman M. Giller: Fifty Years of Groundbreaking Design



Photo, top left: *Norman M. Giller, c. 1960*; Top right: *Carillon Hotel, Miami Beach, completed 1957*; Above: *Drawing of Carillon Hotel courtesy of Urban Arts Committee, Miami Beach*; Facing page: *Carillon Hotel, courtesy of Giller & Giller.*



With 85 years and a whopping 11,000 buildings to his credit, Norm Giller insists that while he was designing in the 1940s, 50s and 60s, he wasn't trying to create a movement or a new style. He was simply designing modern buildings. He recently said, "It's only in retrospect that people categorize and label architectural styles. I was just designing contemporary buildings using whatever the technology was at the time and incorporating different materials as they came onto the market."

Whether consciously or not, Giller's work from 1945 to the early 70s was the foundation for what is now referred to as Miami Modern, or MIMo. MIMo is the post-World War II descendant of Art Deco. It featured motifs such as

boomerangs, as well as cheese-hole masonry and unusual roof designs. It was also very sleek and elegant with daring angles and lines and lots of glass. Giller's Carillon Hotel is a good example, along with Morris Lapidus' Fontainebleau and Eden Roc Hotels. Giller's innovative work included the first two-story motel in Miami; a 1950 construct with back-to-back rooms, outdoor balconies and catwalk hallways that became the prototype for South Florida motels. In 1957, he designed the Carillon Hotel, one of North Beach's first high-rise hotels.

Giller's impact as an architect extended beyond the buildings he designed. He served as a military architect during World War II and later, he was instrumental in

founding the Design Review Board of Miami Beach. As its first chairman and a long-time board member, Giller set design standards that kept builders from constructing plain, boxy buildings with no outstanding architectural features. Giller remembers that, "It wasn't easy, but eventually architects realized that if they didn't comply, they wouldn't

be permitted (to build). Finally, they and their clients got the word that our standards were set high and they had to meet them."

During the 1950s, Giller was head of the 10th largest architecture firm in the U.S. and the only Florida firm in the nation's top 25. He was one of the first to use air-conditioning in residential buildings and he pioneered the use of PVC pipe, initiating a change in national building codes. His firm designed and constructed hundreds of buildings for the Alliance for Progress in Latin America. Throughout his career, Giller has been active in the American Institute of Architects and he was instrumental in getting accreditation for the University of Miami School of Architecture. In 1961, he

developed a master plan for South Beach, one of the earliest comprehensive urban plans in the US.

Architect Giller considers the two-story motels in Sunny Isles a happy medium between the low-end motor courts and the luxury hotels of the day. The concept of a two-story motel took advantage of the lifting of gasoline rations after World War II. The allure of the open road and the need for budget accommodations for America's burgeoning middle class helped to make these motels the most popular type of lodging in Florida.

The Ocean Palm Motel on Collins Avenue was a cutting edge design. It was dubbed a "motel" and each of its rooms had a kitchenette and an exhaust fan as a pre-AC cooling system. Because the rooms were built back-to-back, Giller created a catwalk balcony that served as an outdoor hallway.

"This is how a design develops," Giller explains. "You give a building a nice shape using basic design theories. If a building is so high and so long, it must be pleasing to the eye. Then there are the materials. In the case of this motel (the Ocean Palm), we used stone, stucco and especially, concrete which can be molded into anything. The building is like a sculpture. It can take any shape. You design it any way you want."

The Ocean Palm eventually became the prototype for motels all over the country. Developers jumped on the bandwagon and began building two-story motels that incorporated the latest tech-

nology, including jalousie windows, continuous concrete shades over windows and air-conditioning.

At the other end of the spectrum, Giller's Carillon Hotel of 1957 was one of North Beach's first high-rise hotels. At 150 feet, the structure reached the maximum height allowed at the time. The building also utilized flat slab concrete construction that allowed for an additional floor without violating the height restriction. With four facades complete with his trademark folded vertical concrete elements, the Carillon was designed to be appreciated from every direction, including the ocean.

Recently, Norm Giller was honored with a tribute that brought together notables Peter Slatin, editor of the New York-based architecture magazine *Grid*, *Miami Herald* Architecture Critic Beth Dunlop, Miami Beach Mayor Neisen Kasdin and Leonard Wein, chair of Miami Beach's Urban Arts Committee. According to Wein, "The relationship between New York City and Miami is a close one. The architectural "cross-pollination" between the two cities occurred naturally as New York developers wintered in Miami and



North Shore Community Center, Miami Beach, completed in 1961. Photo by Robin Hill.

then transferred the design ideas they saw to Big Apple." Wein went on to say that, "MIMo should be the next thing to be discovered. The architecture of this region is set in a rich context and should not just be branded Art Deco."

A photography exhibit, sponsored by the Urban Arts Committee, entitled "New York/ Miami Modern Architecture" will be on display at the Municipal Arts Society in New York City March 13 – May 10, 2002.

Practice Aids

Emergency Call Systems: Key Things to Keep in Mind

The economy is tight, and winning contracts to design or renovate assisted living facilities in the Florida market is extremely competitive. How can your firm present a stand-out proposal? One way is to incorporate new systems that give clients technological innovation and marketability, coupled with good value.

Frequently, architects haven't researched emergency call systems before submitting a design proposal. This is due, in part, to a comfort level with older, established technologies such as pull-cords and nurse call systems. However, recent advances in telephone-based systems provide facilities with lower maintenance, better value for their money, more services and greater peace-of-mind.

Why is an updated emergency call system a strong selling point in the design of a resident community? Newer, more efficient systems travel with residents as opposed to fixed systems that might be out of reach when they are most needed. Telephone-based systems allow staff to communicate easily with residents and ascertain who needs urgent help. The newer systems appeal to a younger and more active group of retirement community members, many of whom don't need round-the-clock care.

The following overview of emergency call systems will help you to define features that may be important to clients.

THE STANDARD: PULL-CORD SYSTEMS

Most independent and assisted-living facilities today still use some variant of the pull-cord system. This simple but limited system costs approximately \$350 per apartment installed. It is activated when a resident pulls on a wall-mounted cord located in the bedroom or bathroom. Once pulled, an annunciator panel indicator light within the facility is activated, showing which room needs assistance. But, with this system, staff and residents can't communicate directly and the resident must be able to get to the wall unit to signal for help. Pull-cords can be costly to maintain because problems (wire shorts, chafing) can occur anywhere along the wiring and troubleshooting is often expensive because wiring is in the walls and above the ceilings. Finally, any facility using this system must designate a staff member to monitor the annunciator panel, which limits staff mobility and interaction with residents.

PULL-CORD WITH VOICE OPTION

This system allows residents and staff to communicate verbally in an emergency situation. After a resident pulls a cord, a tone emits from the central panel to signal the staffer that help is needed. The staffer and resident can talk, but only one-at-a-time. This wired system offers a

slight improvement over a traditional pull-cord, but maintenance is still difficult and costly due to wire degradation. Power loss issues must be addressed during the design to assure that residents at further ends of the facility can be heard as clearly as those close to the annunciator panel.

NURSE CALL SYSTEMS

Designed for hospitals and later used in nursing homes, nurse call systems are a more sophisticated version of a pull-cord system. Today they are used in assisted living facilities and they feature a pull-cord along with intercom speaker capability. When a resident uses the pull-cord, staff members are alerted to the call via an annunciator panel or a monitor that displays caller information. This sophisticated system requires a dedicated wiring system and can provide valuable operations reports.

Because nurse call systems were designed for hospital applications, adapting them to assisted living facilities means that the facility does not receive a system tailored to its needs. At a cost of \$400 to \$1,400 per apartment, using a nurse call system outside of a hospital setting makes a less acute facility pay for services it often can't use (nurse presence, code blue, etc.) Like any other wire-based system, repair and expansion are problematic.



Lifeline Senior Living Systems recently unveiled its innovative "Cut the Cord" Campaign aimed at assisted living care facilities.

PHONE-BASED SYSTEMS

Phone-based emergency-call systems take emergency communication to a higher level. In contrast to pull-cord systems, telephone systems don't require additional wiring and can be installed as easily as plugging in a phone. What's more, money is saved by combining an emergency call system and a phone in one unit. If an older pull-cord system already exists, just leave it in the wall. The wires don't have to be removed. Phone-based systems are both less expensive and easier to maintain than pull-cord systems because they use standard phone wiring that is already regularly maintained.

There are many different types of phone-based systems on the market. For some, residents must knock receivers off of the phone base in order to summon help. Functionally similar to pull-cord systems, residents can only communicate with staff if they are near a phone.

In recent years, a few companies

have taken telephone-based systems one step further and created complete emergency call systems that overcome the fixed location pull-cord problem and provide residents with a range of enhanced services. In addition to receiving a phone with full features that doubles as an emergency call device, residents also wear an emergency call button at all times. This button is styled to resemble a necklace or wristwatch. For approximately \$550 per apartment (no installation required), residents have increased mobility and never worry about being too far from a phone to summon help. This translates to financial benefits for the facility, quicker response time, decreased liability (since response time is faster), fewer hospitalizations and/or faster recovery from accidents or medical problems.

Increasingly, assisted living facility residents seek a warm, home-like environment; similar to the one they have left behind. With the rise

of retirement communities linked to on-site nursing homes, tech-savvy residents in their sixties want comfort combined with the latest conveniences. Portable call buttons are also ideal for a group of active seniors who want the added protection of on-call emergency services when exercising or swimming alone or living with a chronic health condition.

Personalized phone features that are available through some telephone systems may be attractive. Built-in voice features allow visually impaired residents easy access to phones. With the same voice capability, residents (or their relatives) can program reminders into their phones for a personal touch ("take medicine at 3:00 P.M.," "Granddaughter's birthday party on Saturday afternoon"). A new feature will even cut off a resident's computer modem at the first touch of her emergency button. All of these enhancements encourage seniors to stay mobile and active and can be used as marketing tools to make a facility "top-of-the-line."

So, research emergency systems before you design your next assisted living facility. Knowing the latest offerings could make the difference between sealing a deal and being left behind.

Donald A. Arthurs is Lifeline Systems' Director of Marketing for Senior Living Systems in Framingham, Mass. www.lifelinesys.com

New Products

BRAILLE TILES LOOK LIKE ARTWORK

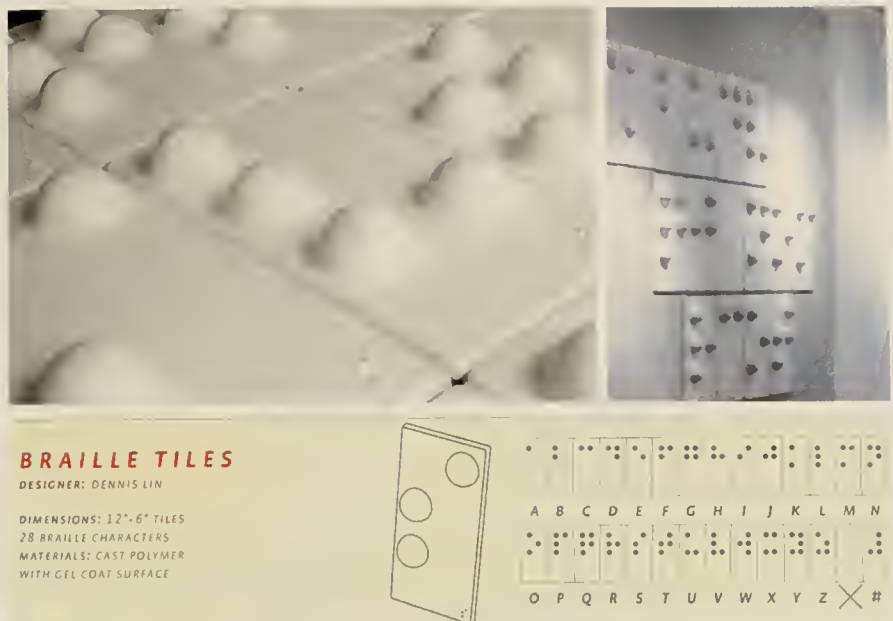
Designer Dennis Lin has merged language and décor in a collection of tiles, each of which captures a character of the Braille alphabet. Proverbs, phrases and single words come to life as beautiful tile installations. Each 6" by 12" character can be mounted on any surface using the enclosed mounting hardware. Each tile is made from cast polymer and finished with a gel coat surface. They are suitable for indoor and outdoor use.

Dennis Lin lives and works in Toronto, Canada. For information about pricing and availability, or to request samples or images, contact Klinik at braille@openklinik.com or call (416) 703-5978.

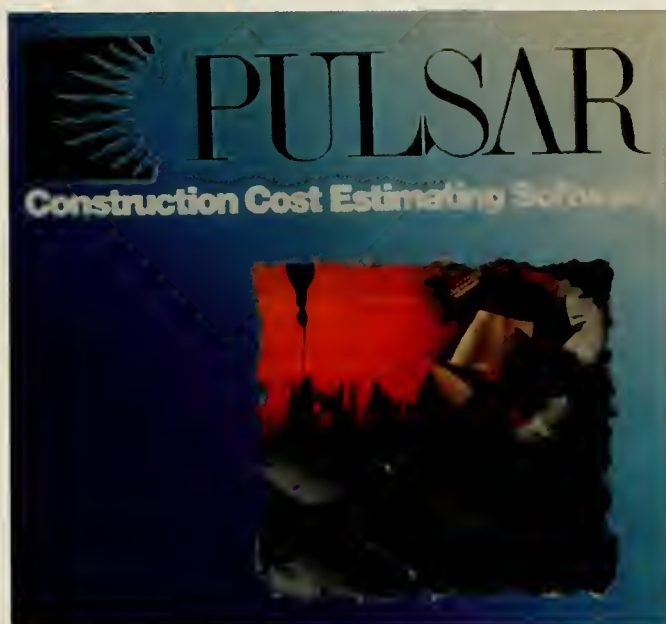
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florida / caribbean ARCHITECT
spring 2002



Braille Alphabet Tiles, by Dennis Lin



PULSAR® Estimating System

2002 version of PULSAR has improved the speed and ease of using the software by incorporating new reporting formats, easy-to-use exporting of data to spreadsheets and word processing formats and expanded city cost indices.

In addition to military bases and government agencies, a number of universities, state prisons and private corporations are increasingly using JOC and SABER methodologies in the construction estimating process. PULSAR uses the R.S.

Means Cost Database which includes over 40,000 construction line items containing labor, materials and equipment costs, adjusted by city, for 715 geographic areas around the country.

This software is available for public and private sector use and it is GSA-approved. Information can be obtained by writing to: PULSAR Estimating Software, P.O. Box 1301, Forestdale, MA 02644 or calling 1-800-967-8572. The web address is www.estimatedingsystems.com.

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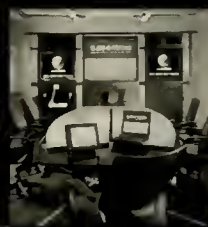
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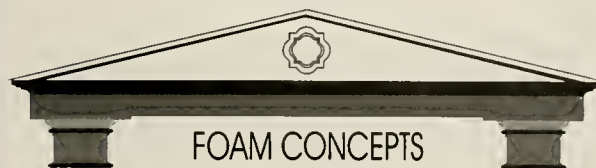
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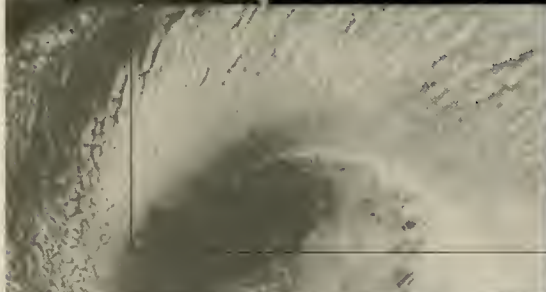
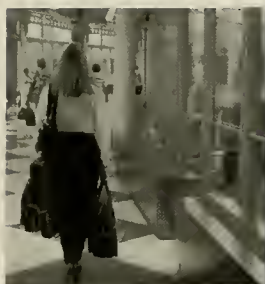
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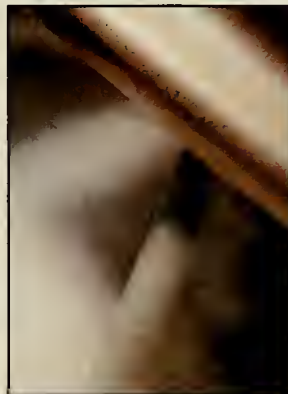
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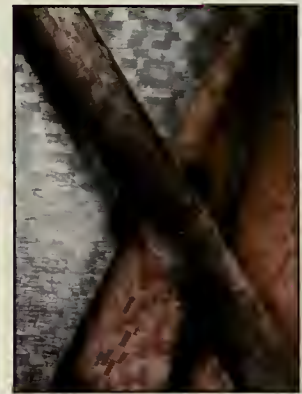
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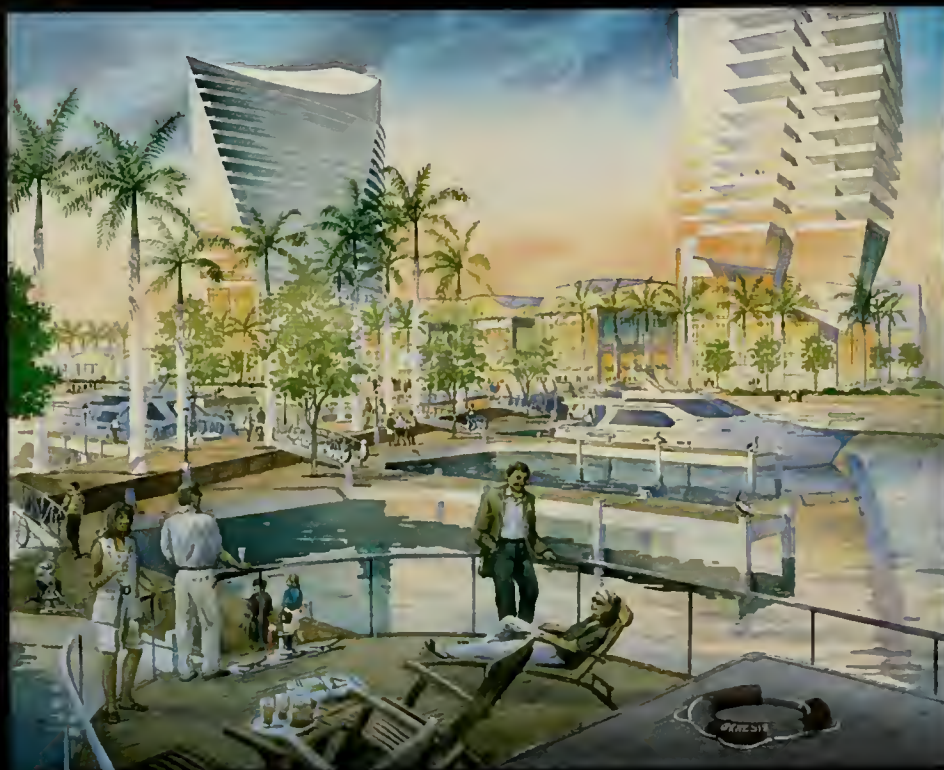
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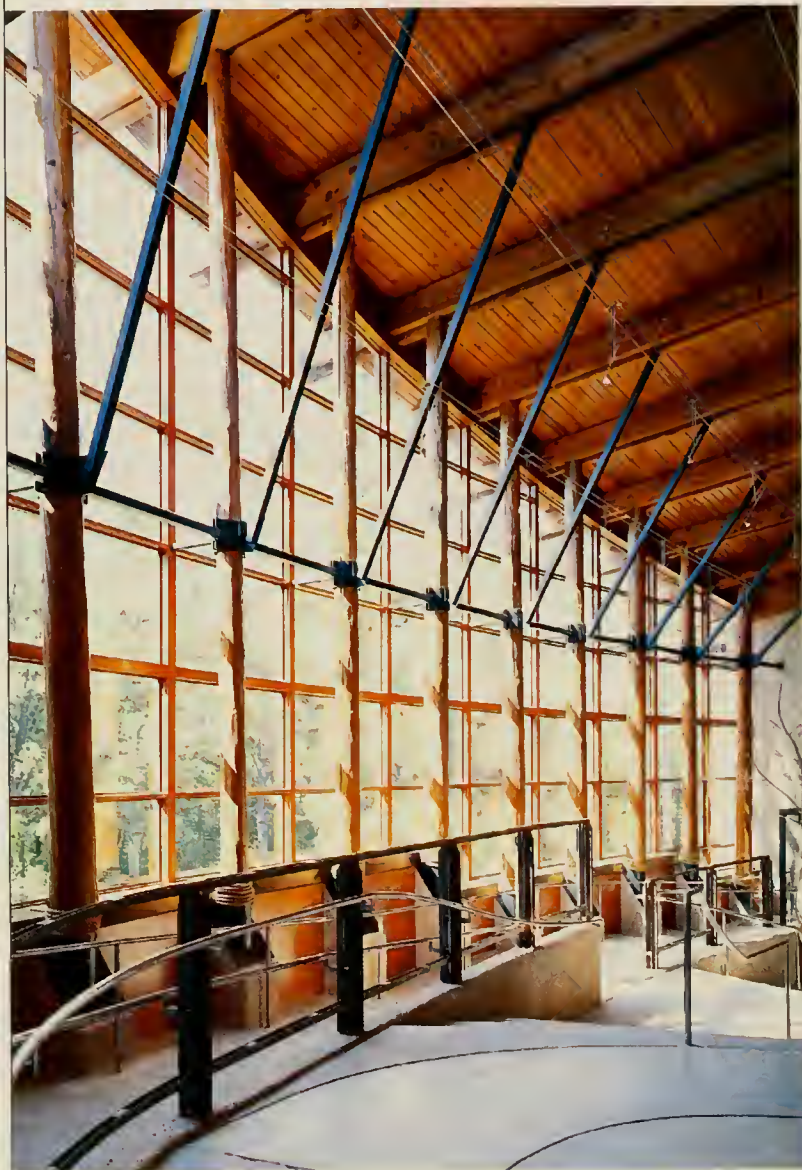
A photograph of a modern restaurant interior. The ceiling is a prominent feature, with a curved, metallic, grid-like structure. A large, rectangular, blue-lit skylight is set into the ceiling. The walls are a warm, yellowish-beige color. Large windows on the right side of the image let in bright natural light. The floor is dark and reflective. The restaurant is furnished with dark wooden tables and chairs. On the left, there is a long counter or bar area with stools. In the background, there are two framed abstract paintings on the wall. The overall atmosphere is contemporary and sophisticated.

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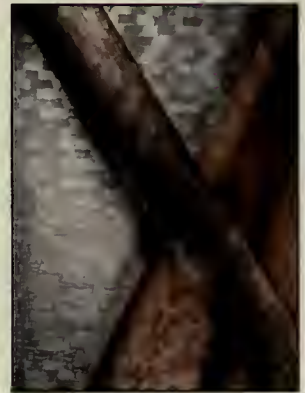
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Editorial / *diane d. greer*

In March, each member of AIA Florida received a Magazine Survey via the Friday Fax. Forty-four members responded. The intent of the survey was "to evaluate the value and substance of the *Florida/Caribbean Architect* magazine." Forty-four responses only represents two percent of the total membership so the information the survey produced may not be representative of the majority view. However, it's all I have to go on, so in a nutshell, here is what I learned.

Only 26 of the respondents have ever submitted material for publication. Why not? Most said their projects were not suitable for publication. I wonder about this. Not suitable in what way? Through the years, I have published every type of project from doghouses to tool sheds and bus covers. Since I would hope the respondents are not referring to quality, I can only assume the projects are unsuitable in terms of the available visual representation, i.e., photos and other graphics. On this point, I would like to clarify something. It's true that the quality of the photography submitted is a determinant of what is selected for publication. Snapshots, Polaroids, blurry photos, etc. make bad layouts and lower the quality of the magazine. Now, however, I am accepting electronic images via email or on CD or disk which should make things easier for everyone. Professional 4x5 transparencies are ever the best in terms of quality reproductions, or slides, but there are alternatives.

I am aware of the fact that the magazine has a regular following in terms of those firms and practitioners who regularly submit work for publication. It distresses me that there are so many of you I have never heard from. As I travel around the state, I see many new buildings that I would be interested in publishing but have had no information about. Press releases are a good source of info, but only if they are accompanied by a photo or drawing. Again, only a small percentage of you are getting the word out about your work via press releases. Too bad because you are your own best spokesperson!

Generally, the responses were positive and the criticisms were mild. Several members indicated that the magazine should be bigger and issued more often. Frankly, that suggestion makes me happy and maybe we can accomplish it sometime soon. Other people objected to the placement and number of ads or that we run ads at all. On the plus side, everyone responded in pretty much the same way to the question, "What do you like most about the magazine?" This produced responses about the beautiful photography, the regional quality of the work, and, I'm happy to say, the editorials.

Of great interest to me was the number of respondents who mentioned that they would like to see more articles about art and architecture and specifically, public art programs. Travel and technical articles were also referenced, so I'll take this opportunity to solicit these pieces from you, the reader. But, the top responses to "what do you want to see in the magazine?" were articles about 1) architecture and 2) interior design.

One good suggestion related to the Work-in-Progress section in the front of each issue. The suggestion was to publish only photos of the work with identifying captions, but no copy. This would permit more projects to be published in the space allocated. This is a good idea and I will begin immediately to implement it.

"Who should receive the magazine?" produced similar responses from everyone. Clients, potential clients, government officials, libraries, and contractors...basically anyone who buys architecture or uses the services of an architect should get the magazine. Some of these categories are already being targeted and others will be added. Some we cannot address. In the private sector, only you know who your clients or potential clients are. Upon request, we will provide you with extra copies of the magazine to send to those people or you can always order reprints. Or you can buy subscriptions for clients.

In conclusion, I want to reiterate a few important things. Submit, submit, submit! I want to see feature material and work-in-progress. Send photos, transparencies or electronic images. No project is too small. Send technical articles, real experiences, travel articles, anything of interest to other architects.

I look forward to hearing from you.



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President's Message / *Enrique A. Woodroffe, FAIA*



"Design - Design" was the theme at the 2002 AIA National Convention in Charlotte, North Carolina. "Design - Design" emphasized and reinforced the architect's responsibility for providing services promoting good design to clients. As noted by the convention's keynote speakers, "listening to the client in order to deliver good design is a key element in an architectural practice." Tom Peters, a national management consultant, talked about globalization, technology and the need to recognize that we must expand our horizons and include proper management and service that reflect changes in business and delivery systems. Hugh McColl, former CEO of Bank of America, discussed translating a client's needs into reality by finding and providing creative solutions through responsive service which ultimately meets the need for good design. AIA National President Gordon H. Chaog, FAIA, noted that September 11 changed the way we see our world and how new challenges will include the creative talents of architects in addressing such issues as security, safety, technology and relevant design services to clients.

"Reaching Beyond Our Borders" is the theme of this year's FA/AIA state convention to be held in Miami, August 7-10, 2002. It recognizes that Florida is a gateway to the Americas, with many untapped opportunities. Speakers will address issues from liveable communities to international trade. Florida's economy thrives on diversity and is fast becoming a global economy with an impact not only in Central and South America, but in other parts of the world as well. Business and public sector trade missions are encouraging and promoting partnerships with other countries that benefit Florida's economy and the built environment.

In an effort to promote "reaching beyond our borders" while enjoying the company of our fellow Caribbean architects, members of the AIA Florida/Caribbean region have planned a pre-convention tour (with CEU credits) to San Juan, Puerto Rico from Saturday, August 3 through Tuesday, August 6. This great opportunity has been planned by the Puerto Rico Chapter to help expand our borders.

As President-elect Bill Bishop, AIA, and I travel the state visiting chapters, we see a commitment by architects to continually improve their communities. As an association of over 2,000 members, we must use our influence to make a difference. Please make plans to attend the FA/AIA state convention in Miami, as well as the pre-convention trip to Puerto Rico.

Your association is working to continually improve your education and opportunities. Be a part of the process.

Work-in-Progress

The new main library for the City of Clearwater will be 90,000 square feet including a café, gift shop, children's area, teen area, adult services and flexible meeting room space. The building, which was designed by Robert A.M. Stern in association with Harvard Jolly Clees Toppe Architects, will cost an estimated \$14.5 million. It is currently in design phase and scheduled for completion in 2003.



The new Clearwater Library designed by Robert A.M. Stern in association with Harvard Jolly Clees Toppe Architects.

Slattery and Associates Architects Planners have designed the Pine Ridge Commons Office Center in Naples, Florida. The 39,000-square-foot, three-story executive office center contains executive suites with full corporate support facilities including conference rooms and teleconferencing facilities. The project is due for completion in summer 2002.

Dorsky Hodgson + Partners (DH+P) has been named Architect of Record for a \$57 million mixed-use development that will revitalize the eastern gateway to Coral Gables famed "Miracle Mile." The Mediterranean-style, two-building complex will include 309,000 square feet of office,

retail, restaurant and luxury high-rise residential space. The project includes 55 Miracle Mile, a four-story retail/restaurant and office complex and One Aragon, a 15-story retail, parking and luxury residential rental building. The two buildings will be connected at ground level by a European-styled pedestrian street that will function as a space for outdoor dining and gathering.

The team of The Auchter Company, Steinemann & Company and **KBJ Architects Inc.** was selected by the Jacksonville Airport Authority to design and construct the new \$6.8 million Administration Building at the entrance to Jacksonville Interna-

tional Airport. The design of the 67,288-square-foot project will be led by **Thomas K. Rensing, AIA.**

Schwab, Twitty & Hanser Architects (STH) is designing the world headquarters for Arthrex, Inc. The company develops and markets products for arthroscopic and minimally-invasive orthopedic surgical procedures and provides educational services for orthopedic surgeons. Arthrex will consolidate all of its functions in the new 130,000-square-foot facility to be located at Creekside Commerce office park north of downtown Naples. The two-story, U-shaped complex will include class-A office space and warehouses.

Many offices overlook central courtyard with water features and landscaping while the building skin reflects the high-tech nature of the company. Construction of the \$17 million facility begins in spring 2002.

Flad & Associates is designing the \$18 million, four-story medical office building at Mease Countryside Hospital in Safety Harbor, Florida. The 145,000-square-foot building will enlarge the fastest growing hospital in Pinellas County. It will be occupied by the hospital, as well as several private physician groups. The Graham Group, the developer of the

project, will continue to own the building upon its completion in spring 2002.

VOA Associates, Inc. is providing full architectural/engineering services for the new Marine Corps Training Center in Lafayette, Louisiana. VOA is partnering with Gibbs Construction of New Orleans on the design-build contract for the 34,000-square-foot facility. The new facility will be one of the first Naval Reserve buildings to incorporate blast hardened construction and stringent standoff requirements based on the new DoD Anti-Terrorism/Force Pro-

tection (AT/FP) standards.

The University of Florida has selected CBB Architects to design a state-of-the-art bookstore, visitor center and monumental entrance to its Gainesville campus. Construction has already begun on the \$15 million project that is being built in four stages so that design and construction can overlap. The monumental entrance, which will serve as the University's new "front door," features a multi-story atrium with information desk and access to the bookstore and visitor center. Completion is slated for spring 2003.



CBB Architects' design for the bookstore and visitor center at the University of Florida.



Schwab, Twitty & Hanser Architects' design for the new world headquarters for Arthrex, Inc. in Naples, Florida



The Robert G. Currie Partnership, architects and planners in Delray Beach, is providing design and architectural services for renovation and addition to the Jupiter Theatre, formerly known as the Burt Reynolds Dinner Theatre. The project will have a dramatically redesigned facade, the addition of balcony seating, and a new Studio Theatre for children's productions.

News

ADD Inc Architecture Interiors Planning, with offices in Miami, Cambridge and San Francisco, has contributed \$3,000 to Florida International University's (FIU) School of Architecture Lecture Series Program. FIU's Lecture Series encompasses all areas of design and has been active for the past 20 years. The lectures are directed to both the University and the general public which they benefit by bringing prestigious architects and designers from all regions of the USA, Europe, the

Caribbean and Latin America. ADD Inc has donated a total of \$30,000 to charities and institutions, including gifts to one design school in each city where the firm has an office.

Urban Studio Architects, Inc. is the recipient of the local 2001 TOBY Building of the Year Award for Huntington Plaza. The award is presented by the Greater Tampa Bay Building Owners and Managers Association (BOMA). The award recognizes the top building in the

category of less than 100,000 square feet. Huntington Plaza has been a repeat winner for the past three years.

Wessel Associates AIA, a full-service architectural firm, has been awarded the 2001 Gold Award at the Gold Coast Builders Association Prism Awards for new homes over \$750,000. Wessel Associates is a division of **Peacock + Lewis Architects and Planners, Inc.**

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BRPH Companies *melbourne, florida*

JDS Uniphase Industrial Assembly and Office Building, Melbourne, Florida

Challenging site conditions and a client imperative that the facility must be highly flexible and efficient created an industrial building that has been twice cited for design excellence. The client's demand for a world-class production facility combined with innovative office areas produced a two-story building that reflects the client's high tech business. Functional spaces had to satisfy the goal of promoting employee interaction as well as be efficient and cost-effective. Site conditions required the architects to reroute a major drainage canal and construct a portable bridge over a brittle 40-year-old old city water main. Since the project had to be designed around an abandoned city landfill, the site required subsurface exploration for possible contamination.

The first phase of construction of the JDS Uniphase Building houses the company's industrial functions including assembly of fiber optic transmitters and receivers for the telecommunications industry. Second floor offices are for order taking, shipping, purchasing and support services.



Photos, Top: South elevation showing main entrance with entry canopy; Above: Northeast side of building facing the canal. Facing page, Top: Lobby stair, handrails, lighting and furniture echo the high tech product that is produced in the building; Middle: Typical second floor office units can be easily rearranged as necessary. All photos by Raymond Martinot; Bottom: First floor plan courtesy of the architect.

A second, slightly larger building, will be added to the complex within two years.

Phase I is a two-story building comprised of a simple steel frame grid with masonry core elements, exterior stud walls clad in metal and a membrane roofing system. The streamlined geometry and metallic finishes produced a simple structure with a high-tech aesthetic that reflects the industrial function of the building. Metal louvers, overhangs, translucent entry canopies and aluminum scuppers contribute to the aesthetics while providing important environmental benefits. A water feature at the main entrance extends into the building and combined with the extensive use of glass, brings the outside in.

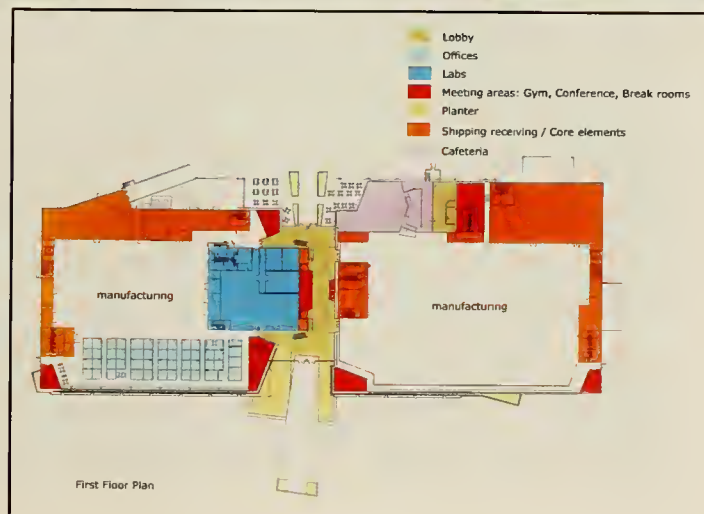
Addressing the imperative that the internal workspace be highly flexible, the architects provided an assembly area with work cells that can easily rearranged as necessary. Electric power, compressed air and data communications are all sup-

plied from ceiling systems that incorporate current technology. Once the company's product has been assembled, ESD flooring protects it from harmful electrostatic damage. Operational economy was achieved with additional wall and roof insulation, tinted, shaded and insulated glazing.

Phase 1 of the JDS Uniphase project encloses 105,000 square feet of space at a total cost of \$12,500,000.



Project Credits: Architecture, Structural, Civil, Mechanical and Electrical Engineering, **BRPH Architects Engineers, Inc.**, **Randall E. Thron, AIA**, Principal-in-Charge; **Brian E. Curtin, PE**, Project Manager; **William I. Kesterson, AIA**, Project Architect; **Ed Haeck, RLA**, Landscape Architect; **Biological Consulting Services**, Environmental Assessment; **Image Technical Services, Inc.**, Audio-Visual Consultant; **Suitt Construction Company**, Contractor.



FleischmanGarcia Architects *tampa, florida*

Centro Ybor Parking Garage, Tampa, Florida

The Ybor City Historic District in Tampa was listed on the National Register of Historic Places in 1975 and has long been recognized for its cultural and architectural importance. FleischmanGarcia's new parking garage is located in the midst of this Latin-based community which has undergone extensive revitalization over the past 15 years. The extreme challenge of the project was to design a parking structure, on one city block, that could accommodate 1,200 cars and still relate to

the scale and detailing of the surrounding buildings.

The architecture in the Ybor City District consists mainly of two-and-three-story brick commercial buildings dating from around the turn of the century. The building volume required to accommodate 1,200 cars initially resulted in an imposing eight-story structure that would have been out of scale with the surrounding buildings. In order to achieve a more aesthetically-pleasing building, several design solutions were implemented that enabled the height and general massiveness of

the building to be reduced.

A portion of the ground floor was constructed partially below grade, minimizing the overall height. The top, or transfer level, occupied only the center portion of a typical level plan, resulting in a building that is effectively only six stories. The façade on the three lower levels emulates the materials and detailing of the historic buildings in the vicinity. Showcase windows were strategically placed at street level with displays supplied by local merchants. This gives the garage a nostalgic quality reminiscent of commercial store-



Elevator towers also function as clock towers on east and west corners of the building.

fronts in the area. The upper level facades are constructed of pre-cast concrete set back from the lower brick façade. This was done to de-emphasize the height and scale of the building and to direct the viewer's attention to the lower, more aesthetically-pleasing façade.

Elevator towers that also function as clock towers and open metal stairs similar to those used in the early 1900s give the building the flavor of the district. A flourishing nightlife, particularly on the weekends, means that the garage will be used a lot at night so safety and security were heavily factored into its design. The open stairways and glass elevators expose circulation to the street creating a user-friendly facility. Since the building

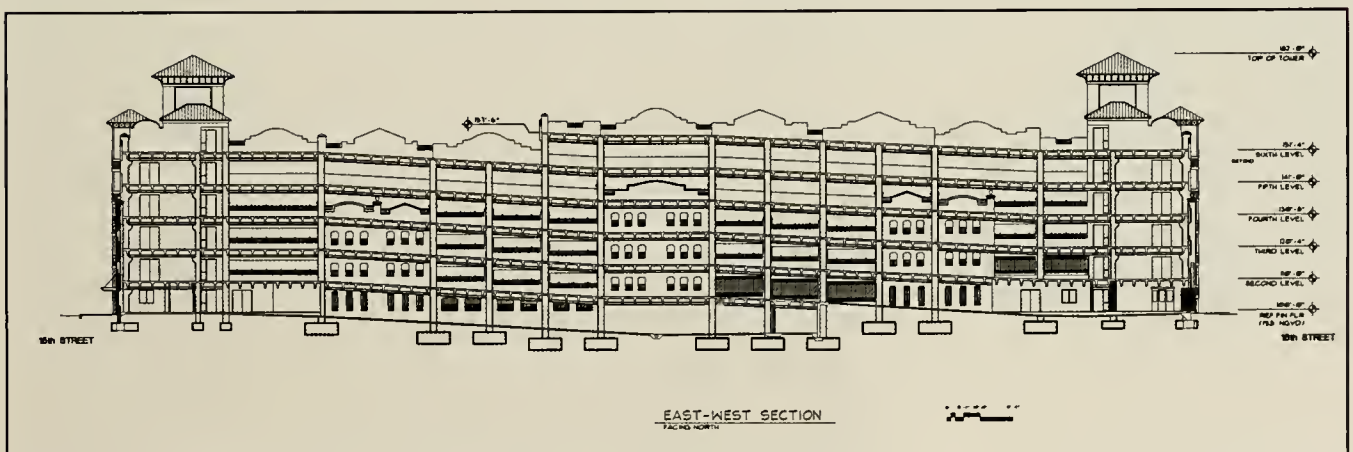


Lower level facades emulate details of historic buildings in the area.

can be seen from the distance, the perimeter wall panels at the roof blend with shapes commonly found in surrounding buildings.

The garage not only satisfies its

functional requirements, but it also embraces the character of the neighborhood surrounding it.



East-West section courtesy of the architect.

Project Credits: FleischmanGarcia Architects; Walter P. Moore & Associates, Structural Design and Parking Consultants; Hunt Construction Group, General Contractor; City of Tampa, Owner.

Bermúdez Delgado Díaz *san juan, puerto rico*

Rehabilitation of Museo de San Juan, San Juan, Puerto Rico

The objective of this rehabilitation was threefold, namely to create an appropriate image for the museum, to prepare one of its halls for a permanent exhibit depicting the history of the City of San Juan and to prepare two additional halls for temporary exhibitions.

Built in 1853 as the Old San Juan Marketplace and later adapted to use as a museum, the structure has undergone extensive repair work and major improvements have been made to the lighting and mechanical systems. The opening up of interior spaces to accommodate all types of exhibitions was a gesture that heightened the sense of space and emphasized the roof structure of the building.

As in all responsible restorations, it was of the utmost importance to respect the original personality of the building. The architect avoided the imposition of personal style preferences and stressed the existing building vocabulary using a bold color scheme.

Project Credits: Eduardo Bermúdez, AIA; Arch. Omayra Medina; Héctor Babilonia and Associates, Mechanical Engineer; José Espinal and Associates, Structural Engineer; Carlos J. Ortega and Associates, Electrical Engineer; Edificadora, General Contractor; Carimar, Exhibition Designers.



Photos, top: Main entrance to Museo de San Juan with view into the courtyard; Above: Gallery was designed as part of the museum's rehabilitation to accommodate a permanent exhibition showing the history of the City of San Juan. Photos by Max Toro.

Alain Valdes *tampa, florida*

Tool Shed, Tampa, Florida

Alain Valdes, an intern with Gould Evans Associates in Tampa, is a 2000 graduate of the University of Florida where he received a Master of Architecture degree. Behind the Tampa bungalow where he and his wife live, Valdes designed and built a tool shed. His rather intriguing design for what is normally a rather utilitarian structure belies the small size of the building. It is a mere 64 square feet. Constructed of unfinished cypress, metal panels and acrylic inserts, the focal point of the design is a metal door on an overhead track. The entire cost of construction, less the designer's labor - \$950.



Alain Valdes' unfinished cypress tool shed is less a utility building than a beautifully designed piece of architecture. Photo by Gary Smith.

William Morgan Architects *jacksonville, florida*

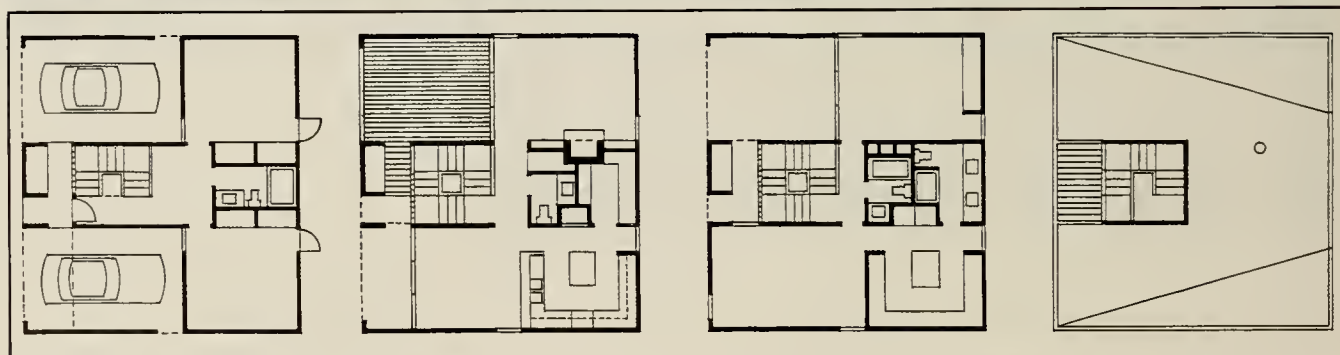
Lambertson House, Atlantic Beach, Florida

The Lambertson House is one of sixty projects by William Morgan, FAIA, that will be published this summer in an Images' Master Architect Series monograph entitled William Morgan: Selected and Current Works. Books in this series include the works of Sir Norman Foster, Cesar Pelli, SOM, Murphy/Jahn and other internationally-recognized architects. The text for the monograph, including the description of the Lambertson House, below, was written by Robert McCarter, former Director of the University of Florida's School of Architecture.

"Sited several hundred feet from the beach and closely surrounded by neighboring dwellings, this house develops a complex play of volumes on the street side to the south, taking advantage of the generous sunlight and greater privacy, forming a deeply shadowed and elegantly proportioned entry façade. At the right lower corner a vertical recessed volume reaches from the ground at the carport to the setback dining room window above, matching the two-story volume carved in the upper left corner, housing the porch and overlooked by the studio-bedroom at the top. A central stair with walls of glass block rises through the house and culminates in a small observation deck recessed into the roof, with views above the surrounding forest. Ground floor children's bedrooms may be accessed directly from the yard for bathers returning from the nearby beach. The second floor houses the porch, living room, kitchen and dining room, all of which look out through the overlapping double-height volumes to the south. The third floor is L-shaped in plan, the two bedrooms wrapping around the upper volume of the porch. The light and shaded views provided by the south façade allow the other three elevations to have only small windows, maintaining a surprising degree of privacy for the occupants." – Robert McCarter



View of the house from the southeast and interior view out from the kitchen. Photographs by George Cott Chroma Inc.



Drawings, left to right: First, second, third floor and penthouse floor plans courtesy of the architect.



RS&H (Reynolds, Smith and Hills, Inc.) *jacksonville, florida*

ADT Account Service Center, Jacksonville, Florida

Computer modeling was used to develop this state-of-the-art call center for ADT. The program required the 55,000-square-foot space to accommodate a staff of 400 along with ancillary support spaces and parking on a suburban site. Design goals included the creation of a work environment that recognizes the inward-focus of call center operations while providing sunlight and views to the outside. As a result, the building's major feature is its light, airy and efficient open-office work area.

The building was designed from the inside out, beginning with the needs of the individual workstations. Long span joists provided column-free space for the layout of the workstations. In the open office area, employees are organized into teams of 20 and the "team" became the basic design module for the space. Structural bays, ceiling and lighting design followed the same concept. Circulation patterns divide the main room into quadrants with administrative spaces at the front and computer and technical support spaces at the rear of the building.



East elevation showing the steel and glass front entrance canopy which suggests the shape of the interior ceilings. Four separate employee entrances pass through the courtyards under steel and glass canopies.

As the plan evolved, the open office call area was placed at the center of the building flanked by landscaped courtyards and amenities such as café/breakroom and

study/conference rooms. The exterior courtyards provide a buffer between parking lot and work areas.

The building skin is primarily



concrete tilt-wall panels with both framed windows and curtainwall. Along window walls, steel pipe columns provide bracing for the glazing system as well as supporting the long span roof joists. Windows are tinted to control brightness and metal sunscreens shade south-facing glass to avoid direct sunlight on work surfaces. The concrete panels and steel roof framing combined to deliver a cost-effective structure that was built in a compressed time frame.



Project Credits: Reynolds, Smith and Hills, Inc., Architecture, Engineering, Landscape, Interior Design; Spillane & Company, General Contractor.



Photos, top: A formal lobby serves visitors and the administrative area; Middle: Above the workstations, the acoustic tile ceiling is shaped as a "folded plate," sloping from 14' to 16'. Linear indirect fluorescent fixtures accentuate the ceiling shape while providing a high quality luminous environment; Bottom: Circulation patterns divide the main room into quadrants. Computer and technical support spaces are at the rear of the building. All photos and axonometric courtesy of RS&H.

The Business of "Getting the Business"

Robert A. Koch

The marketing of architectural services is a business within a business. It requires education, effort and attention. In a rapidly expanding world where the Internet and video phone conferencing are routine, professional selection no longer has territorial boundaries. Practitioners no longer compete for jobs within a 100-mile radius of the office. Architecture is a global business.

To compete in this expanded market requires a world-class effort that can, and should, be just as effective with a one-man/woman office as a 500-member firm. Company size may be of some value, but it isn't essential. Today's technology allows any firm to present an image of quality and content. The difference lies in how well an architect connects with a potential client - how well they identify with the client's needs and values.

The process of getting the sale is a dynamic one. It will become even more so in the future. If architects are to control their own destinies, they must commit to engaging in market effectiveness.

An architect's formal education focuses on the technical and creative aspects of the profession. The remainder of the designer's career is spent seeking the knowledge and skills needed to survive and succeed in the practice of architecture. Success in the

practice of architecture demands a fundamental ability in business, including sales and marketing, accounting, policy making, human resources management and entrepreneurial leadership.

Getting the Business

Getting selected as a designer requires a multitude of skills that differ from those needed to sell a solution. The difference is that they focus on the "promise," not the deliverable. They seek an investment in trust on the part of the potential client. Dissecting the mission of this objective, and looking at its functional components, is the first step in understanding how to successfully market your firm. Gather as much information about the client and the project as possible and then evaluate the project and set reasonable goals. Promote the opportunity for third party endorsements. Constantly evolve. The market isn't static and neither is your competition. Remember, the joy of a great design will be yours only if you first GET THE JOB!

The best way to get selected is to know about an opportunity before the competition. Even in the public sector, where selection processes occur on a level playing field, advantages flow to those who are ahead of the curve. Networking is by far the best tool. Private conversations sharing non-competitive positions and independent information are your

best sources. Networking is not only a source of strategic information, but it provides an early awareness that allows for preemptive presentations directed at the future before decisions are made. Once you know about an impending opportunity, you can strengthen and refine the specifics by learning about the project and who will be making the decisions. Once the grading system has been determined, your response can be groomed to that standard.

Know the Client's Business

Too often design professionals suffer from the Pre-Copernicus attitude that "Architecture is the center of the universe and all else revolves around it." This false, if not arrogant attitude, will doom you to failure.

To market effectively, architects must understand one fundamental truth – that the decisions they make are part of, and have an affect on, the larger agenda. They must be able to discuss the client's business and be perceived as a peer and not as a vendor. This requires learning about the client's business, its dynamics, its competitors and its vulnerabilities.

Specialize

Specialization in selected areas of practice will promote the firm's rate of growth and limit the amount of research necessary for each project. Multiple specialization may require multiple marketers representing the

company, but specializing allows the long term creation of a regional reputation. It also improves efficiency and profitability. The more you understand, the more decisive your judgements become.

The Selection Package

Design professionals are selected by many methods ranging from the pragmatic policy-driven mechanisms of most public sector work to the “good old boy” system used in a tight business click. The more the decision-maker is accountable to others, the more defensible his or her selection must be.

If, as the saying goes, “Selection is winning the process of elimination,” then one of the architect’s main goals should be avoiding the pitfalls that result in rejection. Great emphasis should be given to the response package since it is the permanent record of your candidacy for the project. It must stand alone. Its organization and content must clearly outline your response to the Request for Proposal. Those items known to be of concern in the evaluation process should be given the most “point gathering potential.” When possible, it should contain as much third party endorsement as the content permits.

“Collaterals” are essential to the marketing process. Collaterals are not just brochures or standard forms used to document information in easily comparable ways. They are, in fact, every written, printed, published and recorded resource used to advance your cause. From a simple business

card to an on-line directory, the impact of each piece should be engineered to promote the image you want to project. The various collaterals should be inspired by a clear vision of the company’s goal and executed in a manner that leaves little chance for misunderstanding. From paper selection to color, from logo to company motto to corporate attire, all collaterals should be integral parts of a totally unified whole.

Promote the Opportunity for Third Party Endorsement

To endorse yourself and your work, your first instinct may be to assemble letters of referral and personal testimonies. These are positive and valuable resources, but they are not the best. At the top of the list of valuable promotional aids are speaking opportunities and publications in trade periodicals...or any publication that offers general information to the public. Gaining exposure takes time and effort, but when the opportunity presents itself, your material should be high quality, thoughtfully prepared and thought provoking.

Believe it or not, the media and most organizations are hungry for input. They welcome well-documented projects with good photographs, essays and project experiences. Your focus should always be on gaining acceptance as a qualified speaker, writer or photojournalist. This kind of effort can produce long term results and people will begin to identify you with your “points of distinction.”

Regular news releases to the local press and certain targeted media will, over time, help build recognition. Every time you are quoted or asked to speak or have a photo of your work published, it’s a third party recognition that increases your credibility. Getting your name out in any of these venues has the potential for reaching more eligible prospects than a month’s worth of cold calls will ever produce.

Polish the Skills of the Close

What all this boils down to is the “close”... getting the sale. Therein lies the real challenge of winning the hearts of the selection team. The keyword here seems to be “trust.” The credentials, the referrals, the demonstrations of skill and expertise should all focus on the trustworthiness of the design professional. All of the presentation skills from body language to vocabulary, from style to content, from speaking to listening, must come together for the close. The effectiveness of this last stage of the qualifying process should be rehearsed and critiqued with an eye to constructive criticism. It might even be videotaped for review and self-critique.

When the selection process is over, whether you win or lose the commission, request an audience with the decision-makers. Getting feedback on what they liked and didn’t like will become the building blocks of future presentations.

Robert A. Koch, AIA, is a principal in the Winter Park firm of Fugleberg Koch, Architecture, Planning, Interior Design, Imaging.

Hurricane-Resistant Building Design in the Caribbean and Florida

Paul A. Zilio, P.E.

The nation's top long-range weather forecasters are predicting above-average activity for the 2002 hurricane season, the tenth anniversary of Hurricane Andrew, the costliest natural disaster to strike the United States. Though incredibly destructive, Hurricane Andrew did afford skilled investigators a particularly unique opportunity to study and document the effect of high winds on structures.

Although the United States has been spared hurricane landfall since Hurricane Irene drenched South Florida two years ago, the start of hurricane season is a good time to remember how critical hurricane-conscious design is to protecting the public from property damage, personal injury and even death.

Of all of the recurring forms of natural disaster, such as flood, fire, tornado and earthquake, hurricanes offer the greatest potential for widespread damage. High winds are often accompanied by storm surge, torrential rains, flooding and spin-off tornadoes, along with secondary dangers following passage of the storm, such as power outages, downed power lines, polluted water supply and the saturation of building interiors with salt and water.

Hurricane winds apply positive pressure that pushes against the windward side of a building and

negative pressure that applies suction and pulls the building on the leeward side. As these winds pass over buildings, they produce a force that can lift the roofs off buildings. Wind entering the structure through broken doors and windows can add to this lifting effect. In fact, a review of damage to most buildings from recent hurricanes in the Caribbean and Florida showed that roof failure was the primary damaged element, leading in some cases to the complete collapse of the walls.

Wind forces are also critical to the proper designing of exterior cladding. While the architect is normally the professional with expertise regarding the performance of cladding, the structural engineer is the one with intimate knowledge of wind pressures and behavior. Engineers review the architect's specifications for doors, windows, curtainwall, storefront and other critical exterior cladding elements and they generally present design load criteria in their structural notes. It is recommended that architects reference these to ensure that structural design criteria are correct and that the applicable code is specified.

Hurricane-resistant solutions like load-bearing reinforced masonry walls, concrete floor framing systems and a flat concrete subroof supporting a sloped steel roof offer several

levels of protection from hurricanes. Reinforced masonry is capable of resisting wind forces both against and along the wall, and of providing superior impact resistance. This, coupled with concrete floors, yields a heavy building resistant to uplift forces without special connections or tension piles. The concrete subroof provides an additional water barrier in case the steel roof is damaged, as well as acting as a roof diaphragm and adding extra weight.

These techniques have proven their merit through such storms as Hurricane Marilyn, which struck the Wyndham Sugar Bay Beach Club and Resort in St. Thomas with 115mph winds in 1995, and Hurricane Georges, which hit the Four Seasons resort in Nevis of the West Indies with 115 to 125mph winds in 1998. The result has generally been minimal or no damage to the structure, with varying degrees of damages to cladding.

The Development of Building Codes

The basis for wind design is the governing building code. At its inception in 1957, the windstorm related requirements of the South Florida Building Code, which governed Miami-Dade and Broward Counties, were considered the finest in the nation. In 1988, the American

Society of Civil Engineers issued ASCE 7-88. The current edition of the standard, ASCE 7-98, is universally regarded as providing the most accurate and comprehensive wind design criteria in the United States and Caribbean. It is accepted by virtually every major building code, including the 2001 Florida Building Code and the 2000 International Building Code.

Caribbean territories have traditionally adopted various U.S. building codes, such as the South Florida Building Code or the Standard Building Code. The Caribbean Uniform Building Code (CUBiC) Management Team has unanimously selected the 2000 International Codes as the base codes for updating the CUBiC code, which is used in 14 of the 17 Caribbean territories.

A wind tunnel is probably the most accurate means available for determining design wind pressures and is accepted by all major building codes. A wind tunnel is mandatory for certain buildings of irregular shape or site location and permissible for all other buildings. While it may result in significantly lower wind pressures for components and cladding and somewhat lower pressures for the primary structure, thereby reducing the construction cost, it is cost-prohibitive for many projects.

While building codes have established criteria for calculating wind pressures for years, the South Florida Building Code used forensic

evaluation of damage to buildings wrought by Hurricane Andrew to establish impact tests for windborne debris on exterior cladding. For projects in Miami-Dade and Broward Counties, the lower 30' of building cladding must resist the impact of a nine-pound two-by-four striking at 50 ft/sec for two impacts, and cladding above 30' must resist the impact of ten-2gram solid steel balls at 130 ft/sec three times. These requirements remain in the 2001 Florida Building Code and, for much of the rest of the state and all of the coastline, are required unless structures are designed for higher wind pressures.

Code changes have caused some confusion in recent years. For example, the design wind speed for South Florida increased from 110mph to 146mph. The reason is that the definition of wind speed changed from "fastest mile" of wind before Hurricane Andrew to "3-second gust," which more closely relates to hurricane wind speed reported in the media. The effect did not increase design wind pressures significantly.

Unique Problems of the Caribbean

The most dramatic design difference between Florida and much of the Caribbean is not wind forces but seismic, or earthquake, forces. In fact, seismic forces often control the design of the structure and must be considered in the design of exterior cladding and all interior elements.

There are many differences between seismic and wind loading. A building is expected to survive its "design hurricane" with virtually no damage and a catastrophic hurricane with repairable damage. On the other hand, a "design earthquake" is expected to cause (hopefully) repairable damage while a catastrophic earthquake may result in irreparable damage and subsequent demolition of the building. In hurricanes, wind pressures cause external forces on the building whereas earthquakes apply movements to the building through ground motion. While windstorms last several hours, seismic movements last a few minutes at most. There is usually one or more days warning before a hurricane makes landfall, while earthquakes generally strike without warning.

The ultimate goal of hurricane-conscious design is to reduce the element of surprise by providing buildings and structures with predictable performance at affordable costs. The team of a knowledgeable architect and structural engineer can achieve this goal.

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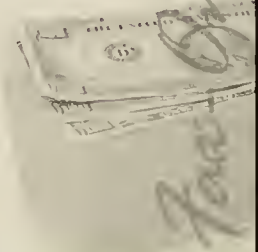
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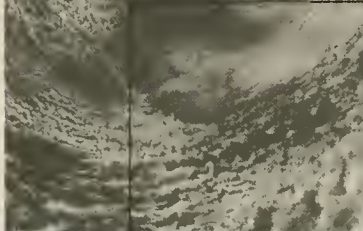
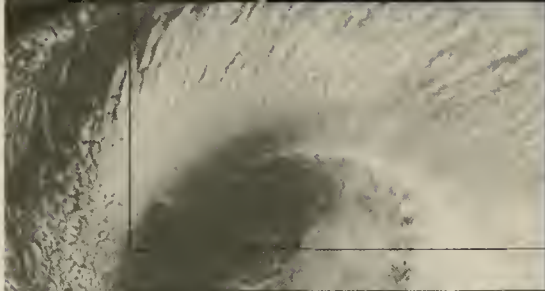
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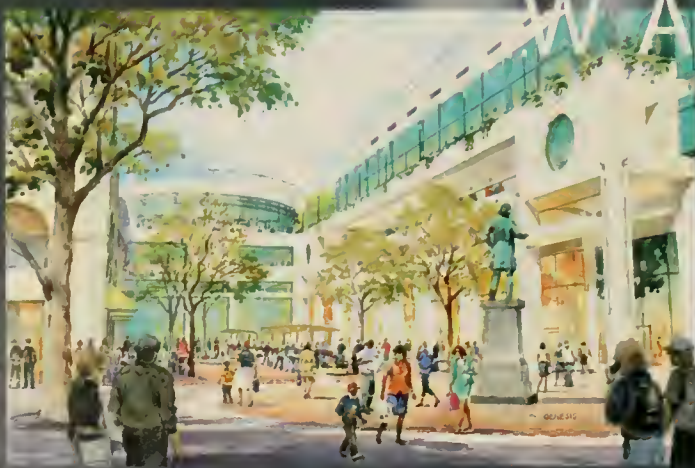
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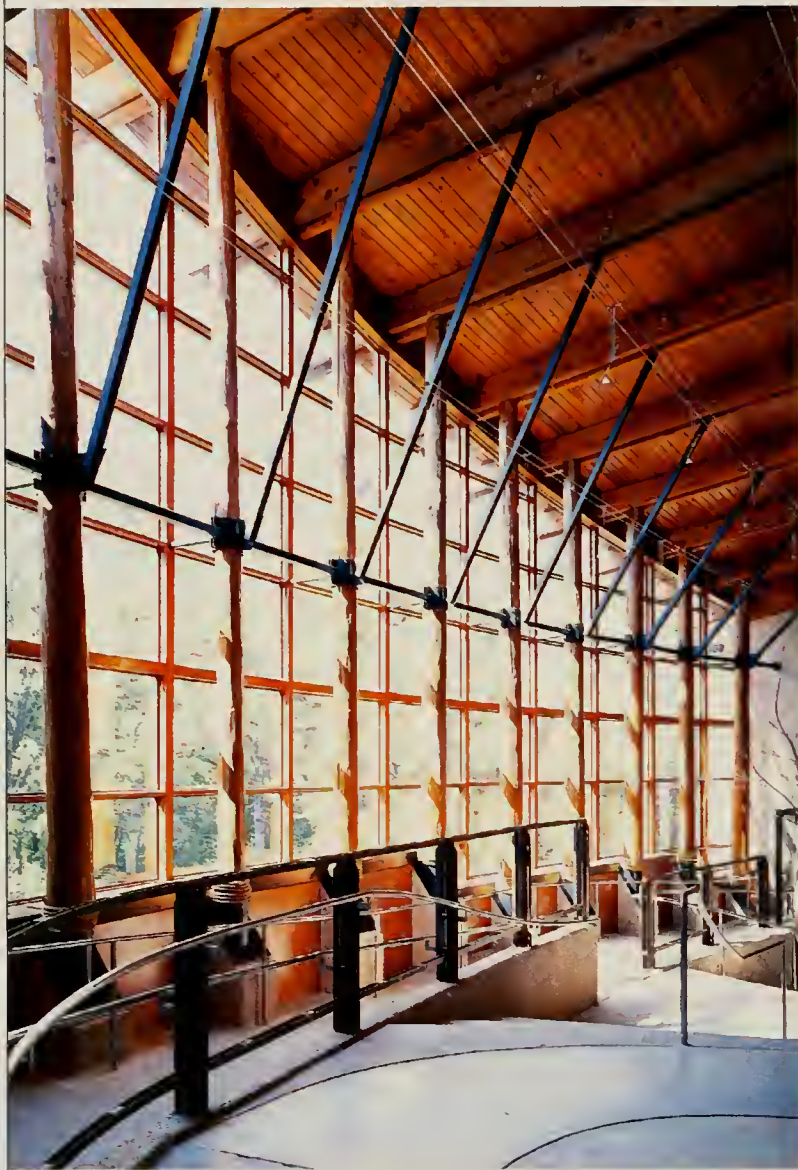


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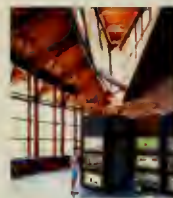
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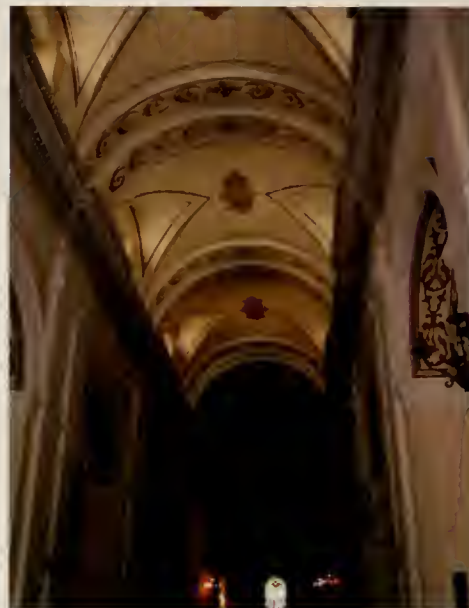
Editorial / *diane d. greer*

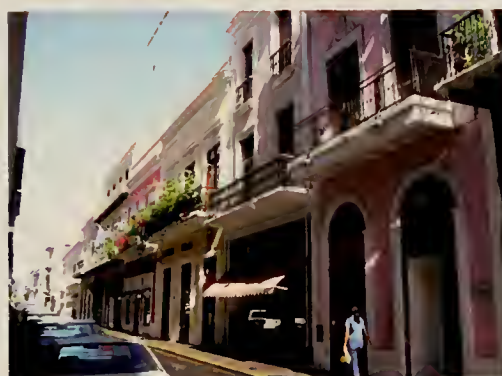
My travels this past year took me far and wide to several to places I'd never experienced before. I loved London, as always. It's an exciting city that was getting ready for the Queen's Jubilee. There was not a speck of trash on the street, not a leaf out of place, not a cloud in the sky. London is especially thrilling to me, architecturally speaking, because I am the quintessential anglophile. Left up to me, we would all be living and working in Georgian buildings, a style I

perceive as perfect in massing and detail. But, stylistic preferences aside, let me say that I saw lots of great architecture this year in places as diverse as Scotland, the Tuscan countryside, New York City and San Juan, Puerto Rico.

Actually, it is San Juan that I would like to reminisce about. I was in Puerto Rico about 12 years ago and had the chance to see pretty much the whole island. This time, I stayed in and around San Juan, taking only a few small side trips. The journey was sponsored by AIA Florida and hosted by the Puerto Rico Chapter and it was a most memorable experience. Yes, it was hot in August and

we did a lot of walking and drank a lot of water, but what we saw was dazzling and, I think, very important. We saw a city with architecture that is being preserved. We spent most of our time in the company of our hosts...looking at their projects, their successes, hearing about their challenges and their frustrations. We saw a Visitor Center in a rain forest, a restored lighthouse on a windy bluff overlooking the sea, a fort, a very unusual residence/museum converted to a small hotel and the offices of the Puerto Rico Chapter of the AIA





where we were wine and dined in a beautiful restored house.

Much has changed in San Juan since I was there last and all for the good. The first thing I noticed – actually that I couldn't have missed – was the absence of what I remember as one of the worst slums I'd ever seen. Perched on a hillside over the sea, La Perla was composed largely of tin-roofed corrugated cardboard huts looking very much like they would slide off in a storm. Now the houses are more substantial and there are satellite dishes everywhere. It's not perfect, but it's better. What did seem perfect to me was the core of Old San Juan, a typical city plan of narrow streets with building footprints out to the edge of the sidewalk and all the sights and smells of a city with an active street life. But, wow, so many buildings have either been restored or are in the process and there is wonderful rich color and a wealth of architectural detail that is almost too much to absorb. Looking down a curving street produces a rainbow of colors from lime to peach to mustard yellow with balconies, window grilles and elaborate door surrounds causing facades to swell and recede from the plane of the sidewalk. Arcaded courtyards make the interiors inviting and provide much-needed shade from the heat of the Caribbean summer. There is also public art in San Juan and I was pleased about that. Small plazas in front of churches were common, but there were also large public spaces decorated with fountains and sculptures and flowering trees.

I was glad to reunite with some of my friends in Puerto Rico, including architects Ben Vargas, Tom Marvel and Jorge Rigau. All are busy and doing good things. But, I was also glad to meet new people, young architects, male and female, who are working hard to produce a body of good

work. Many of the buildings we visited were rather specialized in terms of use – new facilities for visitors and tourists, lighthouses, hotels and casinos. But what I noticed was a strong sense of “the island” and what was important about it and to it. The history of the architecture of the Caribbean was not lost on the architects we met and talked with. They were preserving and perpetuating the best of it, building in an often-hostile environment where materials can be hard to get and expensive. They are also educating future architects in excellent schools of architecture. I have great faith in our fellow architects to the south and I hope there will be many more opportunities to interact with them... and learn from them.

P.S. This editorial is illustrated with photos by Larry Schneider, AIA, who did a wonderful job of recording the trip for all of us.



2002 President's Message / *Enrique A. Woodroffe, FAIA*



Gracias - Thank you. What a great year this has been, thanks to all of you!

Bill Bishop and I made a commitment when planning for the next two years that we would increase membership and improve our Association in many areas. Your 2002 AIA Florida Board of Directors was proactive and under its direction the new work plan was implemented. Much has been accomplished this year and new programs have been started that will continue to promote architects and the profession of architecture.

The AIA Florida Board of Directors deserves credit for having the vision and trust to approve the 2002 agenda. Following are highlights of some of the goals we met this year:

Future Leadership/Member Services: The Board approved a member survey that was conducted in October and produced a 35% response rate. The results are being analyzed and will be distributed in early 2003. In an effort to improve association governance, the current board structure is being reviewed and a report will be issued early next year.

Legislative Actions: Legislation for the privatization of the administrative function of the Board of Architecture and Interior Design passed and the private non-profit corporation has been in operation since the beginning of November and already has been proactive in the investigation of complaints. A Growth Management Task Force was established that will develop AIA Florida policies that can be used to take positions on legislative issues. FAPAC 2003 has already begun planning its agenda for 2003.

Membership: Membership has grown and the Association is implementing a Membership Outreach Program that incorporates suggestions from the membership survey. Bill and I visited all 13 chapters to meet members and listen to feedback on how the Association is doing and what could be improved.

Communications: The Board approved the implementation of an outreach program and an enhanced public relations program by budgeting for additional staff.

Professional Development: The Student/Architect Mentoring Program, in association with the architecture programs at the University of South Florida, Florida International University and Florida Atlantic University, is in its initial stage. Students and staff have embraced the concept, but AIA architects are needed for mentoring. The Chapter Grant Awards Program, initiated this year with \$5,000 for local Chapters to promote public awareness, awarded grants to the five chapters including Ft. Lauderdale, Tampa Bay, Gainesville, Tallahassee and Miami.

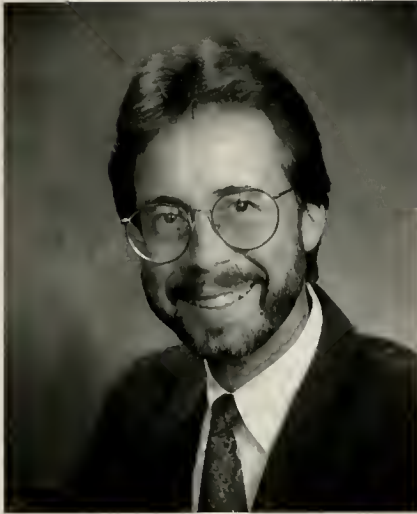
Budget: The Association had a successful year meeting its budget, including allowance for a reserve. In addition, the firm dues structure was simplified and was implemented earlier this year.

The incoming leadership - Bill Bishop as President in 2003 and Blinn Van Mater in 2004 - has laid out an agenda that extends what we have done this year over the next several years.

There are so many people who deserve credit for the success of this year. The entire AIA Florida staff; the Board of Directors; the Executive Committee and especially Bill Bishop for being part of an evolving work plan; committee members who establish policies and work on programs; chapter presidents and their boards; chapter staff and all their unsung heroes who continually give back to the profession.

A special thanks to my wife, Carol, and our children, Elise and Mark, for being so supportive during my year as President. I have truly been blessed to be able to lead AIA Florida at this time. The Association is healthy and growing, but we must not become complacent. We need members to be connected to the Association. Become involved — I promise you it will be exciting, fun and rewarding. Volunteer now to help shape the future.

2003 President's Message / William Bishop, AIA



Welcome to 2003!

You are all probably familiar with the old Chinese curse - "May you live in interesting times." At the time of this writing, the 2002 elections have just concluded with a mixed bag of results. The Republicans, running in part on a platform of fiscal restraint, succeeded in gaining control of all branches of both federal and state government. Yet, at the same time, Florida voters passed two constitutional amendments that will most likely prove to be very expensive and severely tax (no pun intended) our state's resources. Interesting isn't it?

Challenges and contradictions like these abound - homeland security vs. individual freedom; property rights vs. growth management; expanding infrastructure needs vs. limited resources. These and other similar issues impact us daily. We are living on the edge of a future that is both unnerving and exciting and one that will certainly alter our current ways of thinking about many things. Challenges such as these bring a world of new and expanding opportunities for architects to bring their unique perspective to the table to solve real problems in the built environment and improve the quality of life throughout the state and in local communities.

AIA Florida is energized for a very busy year. President-elect Blinn Van Mater, the executive committee and I formalized the 2003/2004 work plan during our November executive committee retreat. That plan will be presented to the board in January. Included is a very busy legislative agenda. We expect to address BOAID's anticipated discussions about modifying our practice act, tort reform, continuing our DBPR privatization issues, and the anticipated tax discussions. It is vitally important that we continue to increase our involvement in this arena. I encourage everyone to attend our annual Legislative Day in Tallahassee in April. This is, after all, where the rules are written that tell us how we can conduct business.

We are expanding our public outreach and communications program. Through improvements in our magazine and increased distribution, the value of good design will be made known to a wider audience. Our foundation is being re-energized and is looking at new ways to bring architectural education into the public schools. Our chapter-grant program, initiated last year under Henry Woodroffe's leadership, is being continued in order to provide additional resources for chapters to increase their public exposure and to bring quality programs to their communities. This year we will be delving deeply into the world of growth management with a comprehensive research project about this issue, the results of which we plan to publicly release.

These are just a few of the projects we have planned for this year and coming years. The great Chicago architect, Daniel Burnham, said a century years ago - "Make no little plans, they have no magic to stir men's blood." Your AIA Florida is ready to meet the future and with your help and involvement there is no limit to what we can do. We are indeed living on the edge. The future is now - be a part of it!

News

One Florida Project Selected for Chicago Athenaeum Award

Merrill and Pastor Architect's Seaside Chapel was selected for inclusion in the 2002 Chicago Athenaeum's "American Architecture Awards®." The Chicago Athenaeum: Museum of Architecture and Design organized its fifth annual "American Architecture Awards®" as a way of honoring new architecture designed in the United States. This year's awards program honors new corporate, institutional, commercial and residential architecture, built in the U.S. or abroad by a U.S. architecture firm. Both built and unbuilt projects were eligible.

In October, a jury of distinguished Icelandic architects convened under the auspices of the Icelandic Association of Architects in Reykavik, Iceland. Jurors including Ms. Olaf Orvarsdottik, Mr. David Kristjann Pitt and Mr. Thorarinn Thorarinnsson chose 41 projects from the hundreds that were submitted by firms across the country. Winning projects can be viewed at The Chicago Athenaeum's website <www.chi-athenaeum.org>.

Quincy Johnson Architects Honored

Quincy Johnson Architects in Boca Raton was honored with five Gold Awards and 10 Silver Awards at



Quincy Johnson Architects received a 2002 Gold Prism Award for Marina Gardens in Boca Raton.

the Gold Coast Builders Association Professional Recognition in Sales and Marketing (PRISM) 2002 Awards Gala. These awards are presented each year to builders, developers, architects, planners, interior designers and landscape architects who have demonstrated building and design excellence. Now in its sixth year, the PRISM program is affiliated with the Florida Home Builders Association

and the National Association of Home Builders.

The Strand Honored for Construction Excellence

One of the newest and most recognizable landmarks on the West Palm Beach skyline, The Strand, won top honors in the 2002 Excellence in Construction Awards presented by the

Associated Builders & Contractors (ABC) Florida East Coast Chapter. The ABC's Eagle Award, its highest regional honor, went to developer American Land Housing Group, national architectural firm **DORSKY HODGSON + PARTNERS** (DH+P) and general contractor Suffolk Construction Company for their work on this 15-story luxury apartment and retail development.

With its win in the "Multi-Family Residential \$30 - \$75 Million" category, the team responsible for creating the \$56 million project will advance to the prestigious ABC National Excellence in Construction Awards being held in 2003 in San Diego.

FleischmanGarcia Honored by Subcontractors

For the second year in a row, **FleischmanGarcia Architects** was selected by the American Subcontractors Association of Florida as "Architect of the Year." Sol J. Fleischman, Jr., AIA, accepted the award for his firm which provides architecture, planning and interior design services from offices in Tampa and Safety Harbor.

Morris Architects Honored for Outstanding Design

Morris Architects is the recipient of a 2002 Professional Design Award of Merit from the Society of Ameri-

can Registered Architects (SARA) for its design of **DAYTONA USA®** in Daytona Beach, Florida. Firms honored by SARA have successfully demonstrated the ability to design a commissioned project that exemplifies excellence in a specific building category.

Morris Architects' received recognition for its design of **DAYTONA USA®**, the ultimate motor sport attraction located at the Daytona International Speedway. The design was inspired by the sport of racing and uses images associated with the track, sweeping turns, metal grandstands, viewing towers, racecars, bikes and trucks and brightly colored commercial graphics. **DAYTONA USA®** was designed in two phases. Phase I features 40,000 square feet of interactive entertainment venues within the velodrome. The second phase features a 10,000-square-foot expansion of the existing facility, incorporating The Dream Laps, a 32-seat **IWERKS** Motion Simulator Theater and Acceleration Alley, an eight-car racing simulator.

Free Software Predicts How and When Steel Beams Will Buckle

A free computer program developed by a Johns Hopkins civil engineering researcher allows designers of thin-walled structures, including bridges and buildings, to test their stability and safety before a single beam

is put into place. This modeling software asks designers to enter their materials, the geometry of structure and the load it is expected to withstand. The program quickly reports how and under what conditions the structural components will buckle. The computer tool could become increasingly important as construction rules change to accommodate innovations in structural design.

The new software, called **CUFSM**, is available for free downloading on the developer's website: www.ce.jhu.edu/bschafer. The program was recently updated to provide a far more user-friendly interface. It is available in a stand-alone version for users of Windows and in another version that is compatible with MatLab software, which is available on virtually all computer platforms. The Web site also features tutorials and examples.

ICC Brings Building Codes to the Internet

The International Code Council (ICC) has recently launched its **eCodes®** Online Subscription Service, making the construction industry's access to the latest building and safety codes easier than ever. Subscribers to the new service may download an array of codes in Adobe eBook Reader format to a desktop or laptop computer. After downloading, the complete code can be quickly searched, passages highlighted and

bookmarks created. Text can also be read aloud. Subscriptions vary in price and duration and provide users with 24-hour a day access to 10 International Codes and the Florida Building Code (Building, Fuel: Gas, Plumbing, Mechanical and Test Protocols). For more information please call (205) 591-1853, ext. 268.

“New Hotels for Global Nomads” Opens

“New Hotels for Global Nomads,” on view until March 2, 2003, is the new exhibition at the Smithsonian’s Cooper-Hewitt, National Design Museum. The exhibit demonstrates that today’s hotels advance how people live in cities, travel around the world, conduct business, commune with nature and even construct their fantasy lives. The modern hotel not only offers a place to sleep, but also provides its guests with an escapist experience, through its design, sense of spectacle and amenities. The modern hotel also furnishes many of its guests with a fully functional office-away-from-the-office,” vital in today’s fast-paced business climate.

“New Hotels” combines architecture, interior design, photography, film and works of art to show just how varied and dynamic hotels can be. Among the new generation of hotels on exhibit are The Hotel in Lucerne, which re-creates movie scenes on its guestroom ceilings to

express the hotel as a cinematic experience; The Venetian in Las Vegas, an outstanding example of the gambling capital’s new generation of scenographic hotels; and the luxurious, sail-shaped Burj al-Arab in Dubai, the tallest hotel in the world, with many of its interior surfaces gilded.

Seven installations have been specifically commissioned for this exhibition, many of which were designed for particular spaces within

the Cooper-Hewitt Museum, the former Andrew Carnegie Mansion. The featured projects focus on Urban Hotels, Hotels as Global Business, Hotels on the Move, Natural Hotels and Fantasy Hotels. Projects are represented through models, digital imagery, furnishings, music videos or full-scale installations. The show highlights the work of such notable international figures as architects Phillipe Starck, Jean Nouvel and Diller + Scofidio.



The Burj al-Arab in Dubai is the tallest hotel in the world.

Code Training Now Available on Video!

Legislative Mandate -- The State of Florida now requires that all design professionals registered in the State of Florida complete a four-hour core curriculum relating to the Florida Building Code and a system of administrating and enforcing the Florida Building Code. This requirement is stipulated by Chapter 553.841, F.S. and must be completed no later than June 1, 2003. Note: For licensed engineers, this mandate only applies to those engineers "actively participating in the design of engineering works or systems in connection with buildings, structures, or facilities and systems covered by the Florida Building Code" (s.471.0195, Florida Statutes).

With the approval of the Florida Building Commission, AIA Florida is pleased to offer the video presentation of the Florida Building Code core curriculum. This special opportunity allows you to meet the statutory requirements from the privacy and convenience of your own home. Either one of these courses will satisfy the requirements of Florida Statute 553.1841. They also have been approved and will provide four hours of continuing education credit for licensure for each of the following professions: Architects, Engineers, Contractors, Interior Designers & Building Officials.

FBC-Building/Structural -- Course # 0004824

(Presenter: James Anstis, FAIA)

This course compares the new FBC with the Standard Building Code. It reviews chapters 1 through 32, emphasizing familiarization with the new code, reviewing the newly established procedures, and highlighting the provisions of particular importance.

FBC-Building/Fire Safety -- Course # 0004827

(Presenter: Larry Schneider, AIA)

This course compares the New Florida Building Code with the new Fire Prevention Code. Although both are separate and distinct documents, there are many more similarities between them than before.

Each video package will contain a complete 4-hour taped video of a Seminar, the Handout, CD ROM of the Comparisons and a Workbook/Quiz.

For more information go to www.aiafla.org or call 850-222-7590.

Gala Corina 2002 Hosted by Atelier Architects

The Gala Corina was begun in 1999 by a group of architects and artists with a desire to exhibit their work outside of the traditional gallery structure. Although diverse in their individual work, the group was unified by an understanding that all



Gala Corina 2002 attracted a crowd to Tampa's historic Tyler Temple.

artistic endeavors are related to each other through the creative spirit. Since its founding, Gala Corina Group has organized a show each year in a new location and been supported in part by other arts organizations in Tampa that share the group's vision. This year, Gala Corina 2002 was held in November and hosted by Atelier Architects, the firm that is currently renovating Tampa Heights' historic Tyler Temple and converting it into urban loft apartments. At the time of the show, interior spaces were under construction, creating a truly dynamic venue in which to view art and other performance pieces.

Corrections

In the Fall 2002 issue, it was reported that Gold Medal winner John Ehrig, FAIA, had served as a member of the Board of Architecture. Mr. Ehrig actually served as a member of the Intern Development Program (IDP) Coordinating Committee for the State Board of Architecture.

Work-in-Progress

Bloodgood Sharp Buster Architects & Planners Inc. will provide land planning and architectural services at The Sabals Townhomes, a gated community in New Port Richey. Bloodgood will plan the 20-acre community around an existing cypress preserve. The firm will also design floor plans, amenities and the main entrance to the development.

Cannon Design has been selected by the City of Jacksonville to design a \$211 million county courthouse complex. Encompassing almost one million square feet, the courthouse is part of The Better Jacksonville Plan, the city's \$2.2 billion growth management plan. The new courthouse anchors a complex that will be shared by the old Federal Courthouse. This pedestrian-friendly precinct, created by closing three surrounding streets, is linked to new parking structures that serve the complex. Between the new and existing courts, a public park filled with fountains and landscaping will provide a civic amenity for the whole city.

VOA Associates Incorporated is providing full architectural and engineering services to convert a five-story barracks building into a U.S. Army headquarters building in Fort Polk, Louisiana. The 81,300-square-foot project will consolidate the operations of The Army Joint Readiness Training Center and the Fort Polk



VOA Associates Incorporated provided full architecture and interior design services for the new Central Florida Kidney Center near Lake Lucerne. The two-story dialysis center is an addition to the medical facilities that surround Orlando Regional Medical Center.

Headquarters, creating a modern executive center for the post. The \$10.4 million renovation is scheduled for completion in January, 2004.

Retzsch Lanao Caycedo Architects has broken ground on its own new design studio in the community redevelopment district of Boca Raton. The new 5,600-square-foot, single-story building will present a modern interpretation of Mizner style architecture including two tower elements and a trellis-flanked entrance. Retzsch Lanao also recently designed a 58,400-square-foot warehouse/office complex to be built in Tamarac for Future Metals, Inc. The building is expected to be complete in January and will include over 13,000 square feet of of-

fice space and 126 parking spaces. Construction is also underway on a three-story office building designed by Retzsch Lanao Caycedo for Echion USA, Inc., a developer of medical facilities. Completion is scheduled for the summer of 2003.

Wessel Associates AIA has been selected to design a new 7,000-square-foot residence in the Ritz Carlton development located in Palm Beach Gardens. The Mediterranean Revival style estate was designed to capitalize on the view of the golf course. Wessel Associates AIA is a division of Peacock + Lewis Architects and Planners, Inc.

Ervin, Lovett & Miller, Jacksonville, has been named master planner



Bruce/Terrell Architects, Inc. is designer of the new Argyle Branch Library in Jacksonville. Rendering courtesy of the architect.

and designer for Phases II and III at Plantation Bay, an approximately 3,200-acre country club community in Ormond Beach. Nearly 2,000 acres are involved in the project including a new 18-hole championship golf course and 2,000 residential homesites. Community improvements are expected to begin in the fall.

Architects: Lewis + Whitlock, PA, is providing architectural and engineering services for the new Florida State University Alumni Center. The project consists of the remodeling of the 6,500-square-foot former President's home for use as a Welcome Center and the construction of a new 20,000-square-foot Alumni Hall. The Alumni Hall will house an Entertainment Hall, Conference Room and the administrative offices for the Alumni Association. The Welcome Center includes a Reception Room and



*The new Alumni Center at Florida State University was designed by **Architects: Lewis + Whitlock, PA** with **Welch + Ward Architects** as design consultants.*

Executive Suite for the President of the Alumni Association. Construction of the \$4.7 million facility is scheduled to be complete in spring, 2004.

FleischmanGarcia Architecture has designed a new corporate head-

quarters building for Tropical Sportswear International in Tampa. Featuring a five-story atrium topped by a fiber-optic star dome, the building features a porte-cochere and a covered terrace on the top floor. An inhouse store, beauty salon and café

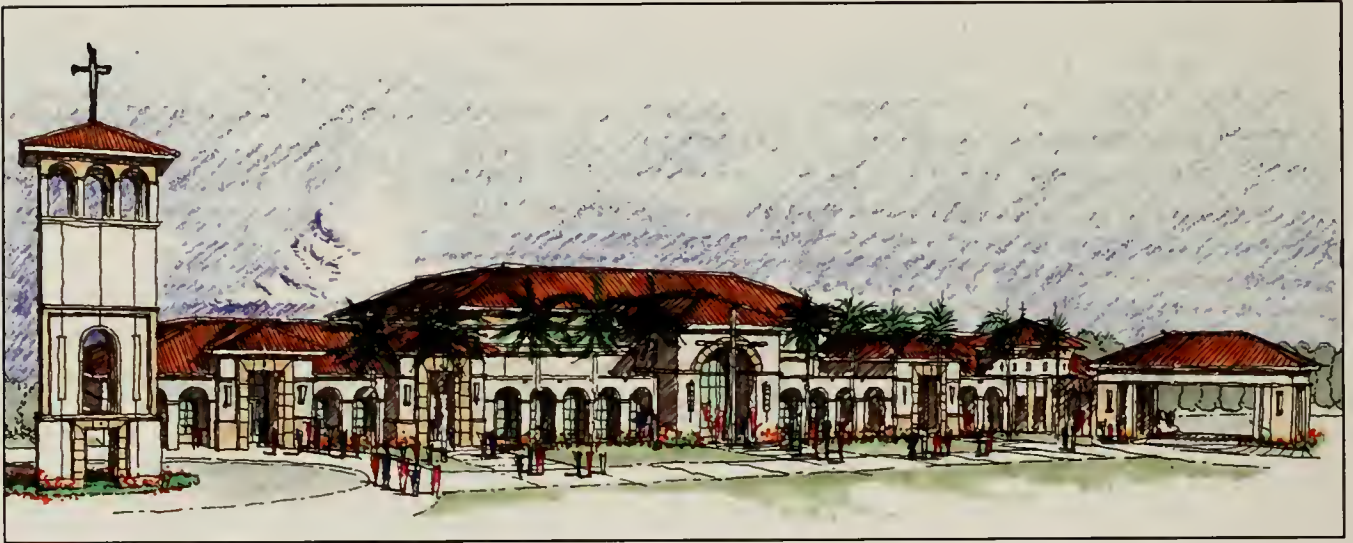
will serve both employees and the public.

Schwab, Twitty & Hanser Architects (STH) has designed the new 44,000-square-foot Coral Baptist Church with a sanctuary for seating 840 worshippers. Although the exterior of the church is classic

Mediterranean Revival, the interior features are contemporary. The church has been designed for future expansion to include a 300-seat balcony.

Harvard Jolly Clees Toppe Architects, P.A. has a number of current projects including the Tampa Bay Performing Arts Education Building, a

\$7 million, 45,000-square-foot structure where classes and training in the performing arts will be held. Harvard Jolly's other major projects include St. Peter's Cathedral, Munroe Regional Medical Center in Ocala, the VA Medical Center in Bay County, Doctors' Memorial Hospital in Perry and the Boca Raton Library.



Schwab, Twitty & Hanser's design for the new Coral Baptist Church in Coral Springs.



Morris Architects' design for the Altamonte Town Center in Altamonte Springs.



Doctors' Memorial Hospital, top, and the Tampa Bay School for the Performing Arts, above, were designed by Harvard Jolly Clees Toppe Architects, P.A.

ADP Group was selected to design the second phase of the Pine Shores Presbyterian Church campus. With the recent completion of the new sanctuary and education wing, the church has begun the next phase of its campus master plan development. The original sanctuary will be transformed into a new community center that will

include a fellowship hall, meeting rooms, youth area, chapel, meditation chapel and courtyard. The anticipated completion date is February 2004.

Rhodes + Brito Architects is the Orlando firm that is lead designer for the new Florida A & M University College of Law. The four-to-five-

story, \$20.8 million facility will accommodate 200 students when it welcomes its first class in August 2005. The project team includes specialists from Helman Hurley Charvat Peacock Architects and Turner Construction Company, all of which have team members that are alumni of Florida A & M.

Interview / Karl Thorne, FAIA



Karl Thorne, FAIA, is a Professor of Architecture in the University of Florida's School of Architecture where he has been on the faculty since 1978. He is also President of Karl Thorne Associates, Inc., Architects/Planners which he established in 1980. His diverse practice focuses primarily on educational architecture and includes the design of such projects as the George G. Kirkpatrick, Jr., Criminal Justice Training Center at Santa Fe Community College in Gainesville and the Frederick G. Humphries Science & Research Center at Florida A & M University. His firm is currently designing the new School of Journalism and Graphic Communication and a museum addition to the Carnegie Library at Florida A & M. When completed, this museum will house the largest collection of African-American artifacts and memorabilia

in the Southeast. The firm has been the recipient of numerous design awards including, most recently, a 2002 AIA/Florida Unbuilt Design Award for The Conservancy: A Conservation Community Development. His work was exhibited in the 1993 Design Diaspora: Black Architects & International Architecture at the Chicago Athenaeum. He is a former President of the Florida North Chapter and Vice-president of the Florida Association of the AIA. In 1998, he was made a Fellow of the American Institute of Architects.

Mr. Thorne serves on the Florida Building Commission and he is the current Chairman of the Code Administration Technical Advisory Committee, charged with developing a Florida Existing Building Code for implementation in 2004.

Q: As a longtime architectural educator, what do you see as the future of architectural education and how do you see it changing? What "real world" issues need to be addressed as part the student's training?

A: Architectural education has a bright future. Recently, two more accredited programs were established - one at Florida Atlantic University, the other at Florida International University.

Added to the existing programs at Florida A & M, the University of Florida, Miami and South Florida, the needs of our population are well met.

What I do see changing is the composition of the student enrollment. It reflects greater diversity in both race and gender with more than 40% being women. Another potential change to the architectural education is making the five-year degree a Master of Architecture as initiated at Texas Tech University. If this were done, graduate study would lead to the Doctor of Architecture degree. This issue is currently being debated in schools across the country.

"Real world" issues that should be a part of the architectural education include several courses designed to make students aware of the practice of architecture as a business. Courses in marketing and business management that are offered in Schools of Business should be required. Students should also be exposed to the non-traditional modes of practice such as Design-Build, Construction Management and Facilities Management. This follows the current trend in society to go to one source for comprehensive service. Maintaining a posture of traditional practice puts the architect at a disadvantage in the marketplace

and diminishes his/her control of the project.

"Architect" is derived from the Greek work "arkhitekton" which means "master builder." We are relinquishing our responsibilities to others by not maintaining control of the buildings that cover our landscape - by designing and not constructing. Green architecture needs to be integrated into studio projects and students need to be made more sensitive to the excessive utilization of natural resources. Educators should strongly encourage the design of energy efficient, cost efficient and environmentally friendly buildings.

Q: In 1996, you served as a member of the Board of Building Codes and Standards' Florida Accessibility Code Committee. What was the mission of that committee and what was your role as a committee member?

A: In 1993, the Florida Legislature enacted the "Florida Americans with Disability Accessibility Implementation Act." The purpose and intent of this Act was to incorporate into the Laws of Florida the requirements of the Americans With Disabilities Acts (ADA) of 1990 while at the same time maintaining those Florida provisions that are more stringent than the ADA accessibility guidelines. The mission of our committee was to develop a unified

document that would establish consistency between the Florida Accessibility Building Code and the Federal ADA Accessibility Guidelines that could be used by all segments of the building industry. This committee produced the Florida Accessibility Code for Building Construction 1997 Edition that was adopted by the Legislature and is now Chapter 11 in the Florida Building Code 2001.

My role, along with other members, was to integrate the input received from the disabled community, along with contents of the current codes, into a cohesive document that could be presented to the Legislature for implementation. The committee also prepared a draft Florida Accessibility Code Training Manual. This manual was intended to clearly articulate statutory and regulatory criteria relating to accessibility in Florida. The purpose was to educate builders, building owners, design professionals, building officials and the general public. It was meant to interpret regulatory criteria similar to the commentary used in interpreting the Standard Building Code. To date, this has not been adopted as a final document.

Q: As a founding member of the Florida Building Commission, you were intimately involved with the development of what was known as the Florida Building

Code (FBC) 2001. What are the strengths and/or weaknesses of this code? What do Florida architects need to know about it?

A: The 2001 FBC was developed from the SBC for building/structural and from the IBC for Mechanical, Plumbing, Fuel and Gas. The SBC was a familiar document in the construction industry which made it easier for the evolution of consensus standards and the sharing of authorship.

Prior to the 2001 FBC, different editions of the SBC and SFBC were used by the 67 counties in Florida. This created confusion in the construction industry. With the FBC, we have a unified code that is Florida-specific in its needs and that recognizes regional differences and is used in all 67 counties.

Development of the code produced a healthy dialogue between the Fire Marshal's Office and the Florida Building Commission. This has resulted in the elimination of most of the conflicts between the building code and fire prevention and life safety codes. One perceived weakness of the FBC could come from not using the IBC as the base document initially. Since the SBC will no longer exist, the IBC will be used throughout the country. Transitioning to the IBC will now become more tedious. Currently,

interpretations of the Code to issues presented only apply to parties requesting a declaratory statement. This time-consuming process should have broad application eliminating the need to consistently address similar requests. The FBC plans to ask the 2003 Legislature for the authority to make these interpretations binding statewide.

Florida architects need to know that 1) they have one set of codes for the entire state; 2) the code is updated on a three-year cycle and everyone can submit changes/modifications for consideration by the Commission; 3) there are modifications to the wind zones; 4) you need to determine the modifications or deviations from the SBC and the SGBC you were previously using; and 5) you will have to complete a Basic Care Course on the new Building Code which is available on-line and in various locations throughout the state.

Q: You currently serve as Chairman of the Code Administration Technical Advisory Committee. What is the charge of that committee and what are your personal goals?

A: The Technical Advisory Committee (TAC) is responsible for review and evaluation of declaratory statements and/or modifications to the 2001 FBC presented by im-

pacted parties. These are voted on by the Committee with appropriate recommendation to the Commission. The 2001 Legislature directed the Commission to "research the issue of adopting a rehabilitation code for the state." The TAC was charged with this responsibility and Chairman Raul Rodriguez, AIA, appointed me to chair an Ad Hoc Committee. The Ad Hoc Rehabilitation Code Committee identified and researched other states' experience and rehabilitation codes. The states included in the study were Maryland, New Jersey, Rhode Island and Massachusetts. Other regulatory entities and documents were included in the research - USHUD; the International Existing Building Code; Chapter 34, Existing Buildings of the FBC and the Fire Prevention Code. Two subcommittees, one for Commercial and the other for Residential structures, were formed to analyze the related issues, including historic preservation, and develop the scope and format for a Rehab. Code. A final draft is being prepared that should be completed in December 2002 for presentation to the 2003 Legislature for implementation in 2004.

My personal goal is twofold: 1) to have this document ratified by the Commission by December 2002 and adopted in the 2003 session of the Florida Legislature and 2) to see the benefits realized by a having a Rehab. Code that

encourages the use and reuse of existing buildings, offsets the negative effects of urban blight and promotes community development and the rehabilitation of affordable housing.

Q: You have been a champion of historic preservation for a long time and for six years you have served as a member of the Historic Preservation Advisory Council whose function is to review grant applications that are submitted to the Florida Department of State. What is the status of state funding for preservation projects?

A: During my years on the Council, the review of grant applications has always been an agonizing experience because there are so many excellent projects that deserve funding and too few dollars to fund all of them. This occurs despite the fact that Florida is one of the top two states in the country in funding historically significant projects. Currently, funding for the Department of State grants programs stands at \$2 million for matching grants and \$12.5 million for Special category grants. There is also a Federal Allotment yet to be assigned and administered by the Department of State that is usually about \$750,000 to \$1 million.



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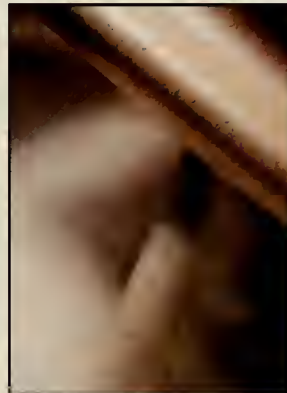
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The Evans Group *orlando*

PUSH Advertising Agency, Orlando, Florida

PUSH is a high-tech advertising agency that was in need of new office space for its energetic staff and growing business. Rather than moving into a faceless high rise, the firm chose to have a building designed that reflected its energy and innovative nature. The result was a contemporary addition to downtown Orlando that continues to push the design envelope.

The firm's new corporate headquarters is 8,000 square feet entirely clad in stainless steel. The building emanates light from within and reflects the outside light around it. The sleek exterior walls push outward and feature floor-to-ceiling windows. Sunshades over the windows allow natural light to enter the building with no associated heat gain. Other energy-efficient features include photo-optically controlled outdoor lighting and a multi-zoned, energy-efficient HVAC system that utilizes an open metal ductwork system.

Visitors enter the high-tech lobby through a "classic"

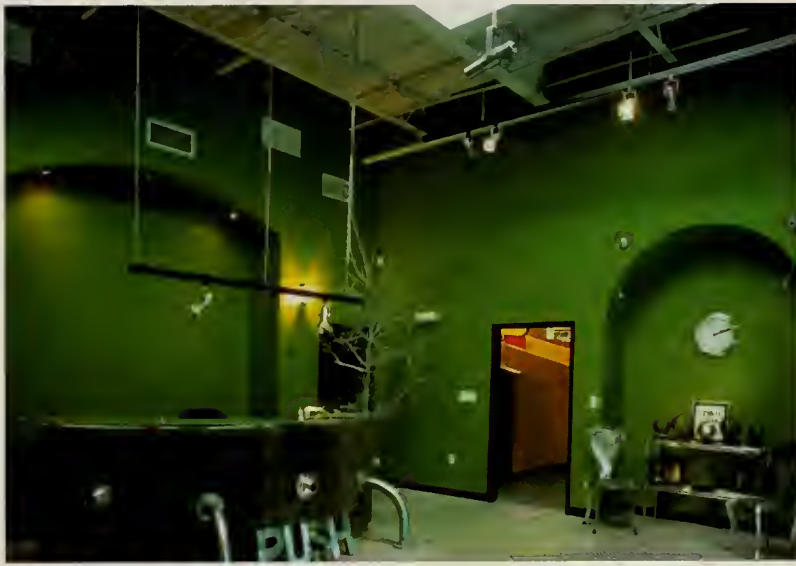


The PUSH building is completely clad in stainless steel and reflects the light around it.

revolving door. Lime green is the company's signature color and it covers the walls of the lobby. Bare concrete floor with stainless steel insets and a custom poured-in-place concrete reception desk that features more stainless steel and glass add to the high-tech appearance. The 15-foot lobby ceiling is capped with a large pyramidal skylight that allows daylight to flood the space and at night a green glow emanates from it.

Adjacent to the lobby is the main conference, or presentation, room. This space continues the high-tech interior theme by featuring vibrant sky blue walls, tall windows, movable light fixtures and space age furniture. The building's public realm ends with the confer-

ence room. Private spaces begin in the "bullpen" – a mandatory space in any creative environment where everyone works together to share ideas. Architecturally, the space has tall windows, angled walls, high ceilings, exposed stainless steel air-conditioning ducts and industrial overhead light fixtures hung in random diagonal patterns. Brilliant yellow and orange sloping walls define individual offices for solitary creative thinking and executive offices with huge windows line the building's perimeter walls. The secondary meeting space, for internal team meetings or video presentations, is the media room, a space fully equipped with all the technical necessities. Other corpo-



rate spaces include computer network support offices, art room, accounting offices, break room and shipping center.

The building's structure is steel frame and bar joist. Exterior walls are framed with metal studs and sheathed in plywood covered with felt. The exterior skin is 20-gauge stainless steel.

Tight time constraints and a modest budget were the greatest challenges facing the building designers. Design and construction were on the "fast track" from day one. The exposed structural nature of the building and the extensive detailing has made the building a cutting edge addition to downtown Orlando – a building that is recognized for "pushing the envelope."

Project Credits: SGM Engineering: Mechanical/Electrical/Plumbing; Amore Engineering: Structural; PUSH, in conjunction with Evcom, Division of the Evans Group: Interiors; Aagaard-Juergensen, Inc.: Contractor.



Top: The PUSH lobby is painted the company's signature lime green with a poured concrete reception desk; Middle: The high-tech Media Room is fully equipped for conferences and presentations; Bottom: At night, the stainless steel facade glows from within; Above: Individual offices offer quiet work space. All photos by Taylor Architectural Photography.

HuntonBrady Architects *orlando*

Fiserv CBS Worldwide Headquarters, Seminole County, Florida

In less than 24 months, this new 198,000-square-foot-facility went from programming and concept design through developer RFP and construction.

Seminole County is a top spot for high technology firms seeking to capitalize on a highly skilled workforce and a friendly business climate. Fiserv CBS Worldwide (one of the companies that make up the banking services giant Fiserv, Inc.) develops software applications for financial services providers worldwide. After experiencing rapid growth throughout the past two decades, Fiserv CBS found itself scattered in several properties across the Metro Orlando area.

In order to be successful in the rapidly changing Financial Services Sector, Fiserv CBS needed to constantly regroup and re-allocate resources within the company. A new planning and facilities regime was established to respond to the challenge posed during the programming phase – “that no firm that responds to the changing needs of its clients can possibly know what its business will look like in five years.”

HuntonBrady Architects was hired to provide programming and interior architecture services that would address this challenge.

Utilizing a complete design team approach that included an architect, a commercial real estate broker and a contractor, the Fiserv CBS office space was designed to meet the challenge in several innovative ways. Workstation standards were consolidated into just three types – two different cubicle types and one office type configured from demountable panels. Each type of workstation is modular with respect to the others so that they are interchangeable, allowing for maximum flexibility of placement. The workstations are arranged into villages, each with its own “Town Center.” This highly adaptable support space is designed to be re-configured to each workgroup’s specific needs.

Enclosed support spaces have been removed from the individual work groups and located in the adjacent flexible support cores. These support cores are designed with moveable partitions allowing them to be rapidly re-planned in response to the changing requirements of the surrounding workgroups.

Break rooms and shared conferencing resources are centrally located around the elevator lobbies

and create the atmosphere of a relaxed coffee house environment on each floor. Locating support elements in central spaces provides the additional benefit of confining visitors and vendors to the core area of each floor.

Shared training and presentation facilities on the ground floor are designed to create a casual climate for business and learning. Stylish and comfortable lounge facilities are located at each end of a suite of training and meeting spaces. One large 50-person meeting room can be divided into three separate dining rooms, each served from a private pantry with access to a loading dock. A large 120-seat café is located on the ground floor.

The new Fiserve facility has already been put to the test, allowing the manager to make last minute changes to workgroup sizes just a few weeks prior to moving in. The success of the total team approach and excellent planning has resulted in an innovative facility that can be constantly adapted to match the ever-changing speed of business.

Photo, facing page, of elevator lobby by Randy Lovoy. Inset of presentation room by Michael Lowry Photography.



Project Credits: HuntonBrady Architects, Programming and Interior Architecture; Fred H. Pryor, Jr., AIA, Principal-in-Charge; Mauricio Maso, AIA, Lead Designer; Frank W. Campbell, AIA, Project Manager/Design; Julie Schott, Interior Design; Tilden Lobnitz Cooper, Engineering; Brasfield & Gorrie, Contractor; Thomas W. Ruff Company, Furniture Support Services; Strictly Commercial, Real Estate Broker; Colonial Properties Trust, Owner.

Photo, top: Main lobby by Michael Lowry Photography. Bottom: Sales lounge. Photo by Randy Lovoy.



SMRT Architects *sarasota*

Mullins-Ginsky Residence, Sarasota County, Florida

Bigger is not always better. This modestly-scaled northern Sarasota County residence was designed for clients who requested that the house be “in harmony and in proportion to the surrounding outdoors.” The 1,750-square-foot house is one-story with one bedroom and master bath, guest bath and public spaces. According to Project Architect Todd Sweet, AIA, “the use of space reflects more upon classic Florida architecture than it does on today’s homes where the house dominates the entire yard.”

The house employs simple geometry and very crisp lines and planes. Recognizing the clean line-prototypes that have become the hallmarks of Sarasota School modernism, this house has many “pre-air conditioning” features. Addressing the client’s imperative that the house have a strong relationship with the outdoors, it features glass walls, wide overhangs and strong cross-ventilation. Several rooms, including the master bath and dining room, open directly to the outdoors. Construction is concrete block.

One of most interesting features that the house employs is its window system. De-



Photos of the southeast corner, top, and the southwest corner where the study is located are by George Cott 2002.

scribed by the architect as “aluminum storefront window systems,” there is also a bay containing jalousie windows in the north living room wall and operable clerestory windows on south and

east sides. It is clear that air circulation was of primary importance in the design of the building.

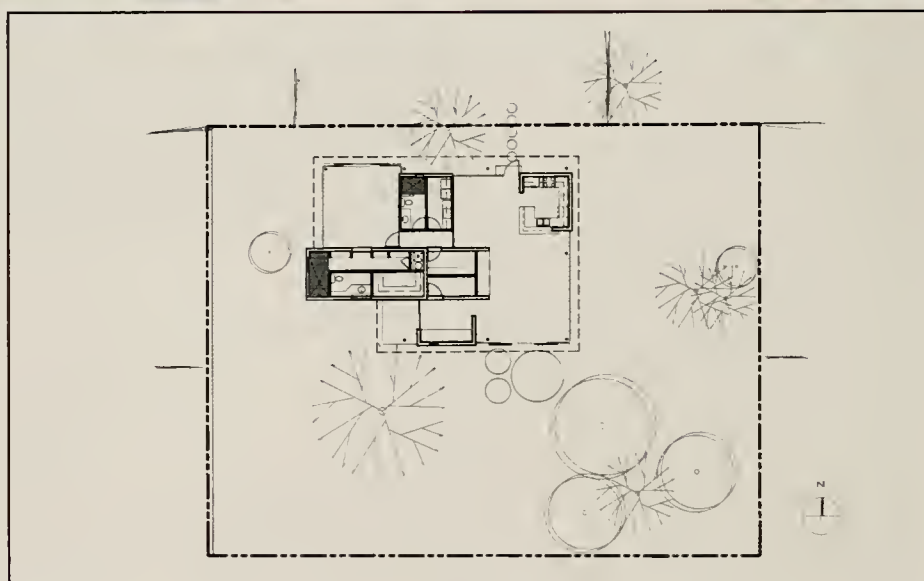
On the interior, the public spaces are arranged in an open plan that includes the living room,

dining room and kitchen and to a lesser extent, the study and patio that can be seen from the living room. Glass block and mosaic tile were used in the master bath where the shower opens to a private garden.

Project Credits: Todd Sweet, AIA, Project Architect; Striling & Wilbur, engineers; Dan McNichol, contractor; Jojo Lindquist, landscape designer.



Photo, top: At night, the glass walls on the south and east sides of the house reveal living room and kitchen areas. Clerestory windows aid with cross-ventilation and keep interior spaces cool. Above, left to right: Master bath and kitchen. All photos by George Cott 2002. Floor plan courtesy of the architect.



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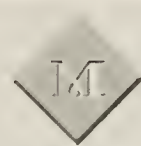
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Lewis+Whitlock, P.A. *tallahassee*

Miccosukee Office Building, Tallahassee, Florida

The renovation of an existing medical facility for use as the main office of a design and construction company was the challenge facing Tallahassee architects Rodney Lewis, AIA, and Cam Whitlock, AIA. The new owners requirements for the 5,000-square-foot building included functional efficiency and a stimulating interior environment. Other imperatives included allowing maximum daylight into the structure, making it as energy efficient as possible and maintaining the architectural character of the original building.

The masonry and wood frame structure was built in 1956. With an architectural aesthetic reflecting its Modernist origins, the building is characterized by a roof of low pitch, strong horizontal planes and linear ribbon windows. While the exterior of the building was possessed of its original architectural integrity, the interior was less pleasing. Small offices, limited natural light, well-worn fixtures and a less-than-functional plan necessitated a complete interior renovation.

The collaborative design process between the architect and the owner/contractor



Photos of lobby and main facade with view into conference room by Tim Lefstead.

resulted in an open floor plan that developed around the reception desk and work area. The concept of exposing existing building materials and systems became the impetus for exposing the new structural steel columns and beams, the selection of

scored concrete for flooring and the use of concrete and stainless steel throughout the building. Interior detailing includes a cast-in-place concrete accent wall, walnut and maple wainscot and trim, natural cypress ceilings, nine-foot tall



conference room doors and a custom stainless steel sliding screen wall in the conference room.

Exterior modifications were kept to a minimum to preserve the modern character of the building. Windows and roof were replaced and a south entry to the building was created. The energy efficiency of the building was greatly improved by replacing existing windows with insulated units, installing a new mechanical system with high energy heat pumps and using energy-efficient low-voltage lighting throughout.

With a \$300,000 budget, the project was completed in four months and resulted in the sensitive re-use of a 1950's medical office and its conversion into a space that encourages creative collaboration.

Project Credits: Camden Whitlock, AIA: Project Architect; Robbyn Whitlock, Kelly Dozier: Interior Designers; Mad Dog Design and Construction Company: Contractor.



Photo, top: The original 1956 structure is largely unchanged, but the interior (middle) was converted to an open floor plan with exposed building materials and systems (bottom). Photos by Tim Lefstead.

Ebert Norman Brady Architects *jacksonville beach*

Sheriff's Equestrian Facility, Jacksonville, Florida



Photo of north elevation by John McManus.

This equestrian facility, sited in a pasture within the historic redevelopment district of LaVilla in downtown Jacksonville, is the new home of the Jacksonville Mounted Police Unit. In keeping with the Historic LaVilla guidelines, the building is richly detailed with forms and materials that recall turn-of-the-century urban buildings. With 5,768 gross square feet, the project cost was \$700,000. Construction is load bearing masonry walls with brick veneer and a standing seam metal roof on pre-engi-

neered wood roof trusses. Walls in the stable area are reinforced concrete. Although an aluminum storefront window system was used, windows are tall and narrow, their proportions reminiscent of historic buildings in the area. The building houses eight stalls, a tack room, wash down bays, administrative offices, storage and a patrol stop station.

Most interesting about the building is the attention to detail. With a modest budget that necessitated using relatively mundane materials, the architect was able to give the building a strong presence by

incorporating historic details in the form of a brick water table, arched lintels, cupola and roof vents that give the appearance of small dormers. The overall effect is of a contemporary building designed to amiably co-exist with its historic neighbors.

Project Credits: J. Tom Norman, AIA, Project Designer/Architect; I.C.F. Kaiser Engineers Group, civil engineering; Renstrom Engineering, structural; Blue Heron Consulting, mechanical, plumbing engineering; Haddad Engineering, electrical; Jacksonville Sheriff's Department, owner.



Stable area. Photo by John McManus. Inset: floorplan drawing courtesy of the architect.

“Visions of the West”

I.S.K. Reeves, V

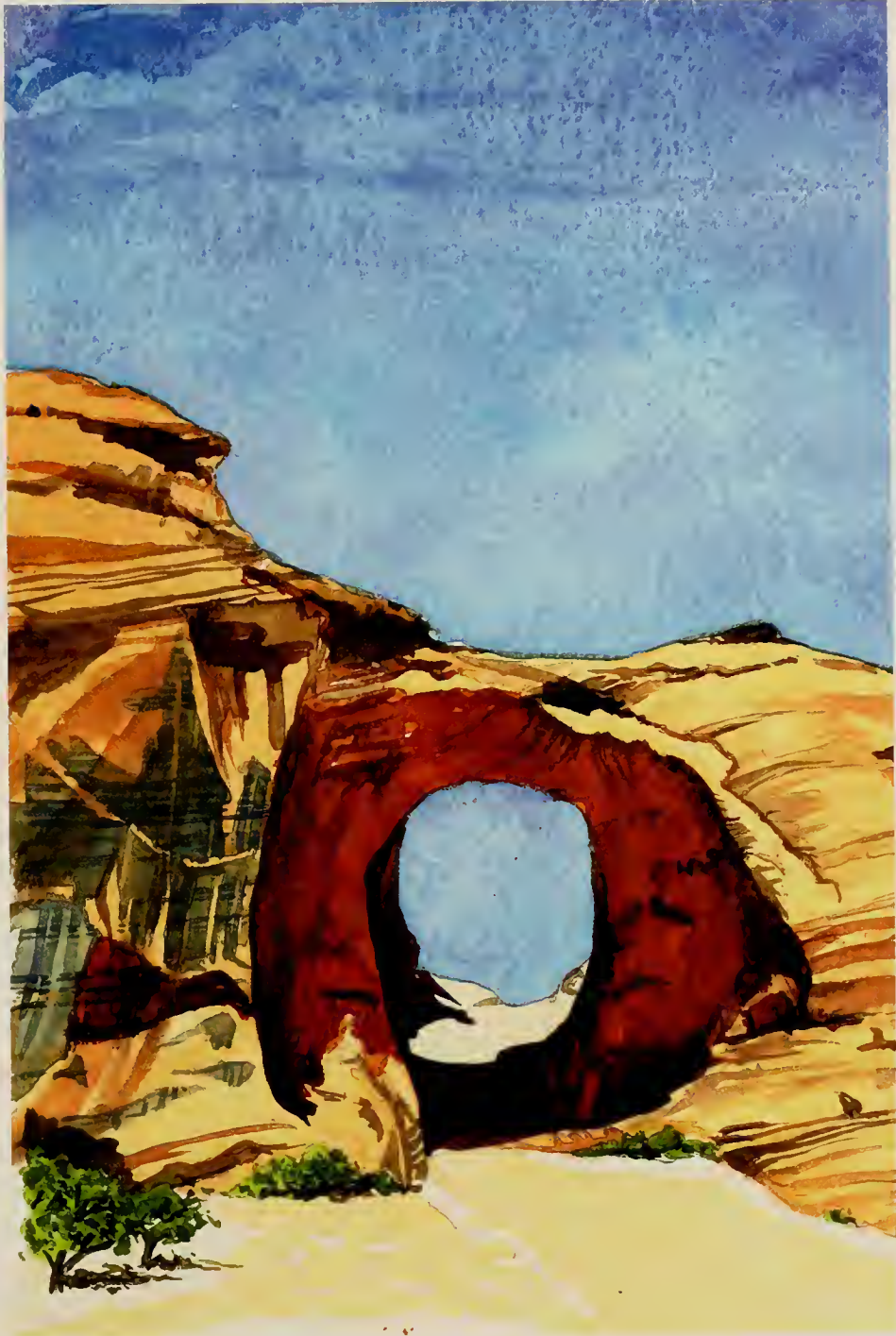
Sara and I have long had roots in the American West, having many friends there, and most importantly, being “allied” to a traditional Hopi family, the Tenakhongvas of Polacca and First Mesa. In the spring of 2002, we traveled to Arizona to renew our friendship and subsequently visited Canyon de Chelly, a mystical and inspiring series of canyons, important to both the Hopi and the Dineh (Navajo).

We then traveled to Monument Valley in Southeastern Utah and toured the area with a Navajo guide, Eddie Yazzie, who made the experience both magical and meaningful.

Both of these trips inspired me to paint some of the images I had seen. I first learned to paint in watercolor while a young boy of 15, living in Cairo, Egypt, but it had been twenty-five years since I painted my last watercolor.

Keith Reeves is a Fellow of the American Institute of Architects and President of Architects Design Group, Inc. (ADG) in Winter Park. ADG was the 2002 recipient of ALA Florida’s “Firm of the Year” Award.





"To paint again was wonderful and invigorating. I felt that time dropped away as the creative process overtook me once again."

I.S.K. Reeves, V

Management Best Practices: Respect for Copyrights Allows Creativity to Thrive

Bob Kruger

Legendary architect Frank Lloyd Wright once said that an architect's most useful tool is an eraser at the drafting board.

How times have changed. His eraser and drafting board have been replaced by computer keyboard with a delete key and some of the most sophisticated CAD software in the world. One thing remains unchanged, however, since Wright's first pioneering work: the importance of respecting intellectual property borne of creativity. Today, as before, it would be unthinkable for one architect to steal another's designs and drawings.

The importance of respecting ownership rights is no different when it comes to another kind of creative intellectual property: software. The cutting edge CAD software that makes architectural firms so efficient and productive requires an enormous investment of time, money, and creativity on the part of software developers. Yet, too often, software is duplicated and distributed throughout a company – in violation of licensing requirements and with no recompense to the developer. This kind of intellectual property theft is called software piracy and it is illegal and distressingly rampant.

According to a recent Business Software Alliance (BSA) study, the distribution of unlicensed software

is a \$1.8 billion-a-year problem in the U.S. alone, totaling nearly \$11 billion worldwide and costing thousands of software industry workers their jobs ("2002 Global Software Piracy Study," International Planning and Research Corp., June 2002). Piracy deprives software developers of the funding and the incentives needed to create the next generation of CAD tools.

As the leading international organization promoting a safe and legal online world, BSA educates companies about the risks of using unlicensed software and offers "best practices" tips on becoming software compliant. We've found that many business leaders don't realize how easy it is for software to be unlawfully copied within their company or how severe the consequences of this action can be. In a matter of minutes, an employee can copy a software program onto multiple hard drives, enable unauthorized access from a network server or download a pirated copy from the Internet via a high-speed connection. This is a particularly prevalent problem in small-to-medium-sized businesses, which are typically unprepared to consistently monitor the software that exists on their computers.

BSA receives reports of this type of activity every day and takes

aggressive enforcement action against violators. Under U.S. law, civil damage awards for software theft range up to \$150,000 per product copied. In some cases, criminal prosecution is possible. But, legal troubles aren't the only risk faced by companies that use unlicensed software. Unlicensed software installed or downloaded by employees without proper authorization could jeopardize the integrity of a firm's entire network by introducing a computer virus or security flaw.

Fortunately, there are simple steps a company can take to guard against pirated software and become software compliant:

Develop a Software Management Policy that covers software acquisition and installation procedures as well as acceptable uses. Additionally, it should express the company's goals to use only legal software and manage it for maximum benefit.

Communicate the Policy to Employees. Once it is in place, employees need to understand it. Placing it in the employee handbook, conducting training sessions and posting regular notices are effective ways of educating employees.

Centralize the Process. One person or one team should be responsible for overseeing the

company's software management efforts, including the installation of new software.

Recognize Software as an Asset. Proper software is essential for conducting business in the modern world. Software should be treated as an asset and budgeted for accordingly.

Stay Compliant. A company should conduct regularly scheduled

audits to ensure that it has enough licenses to support the software it has installed. BSA's web site, www.bsa.org/usa, provides free, downloadable tools that will help a company through this process.

Architecture thrives on creative innovation and that can only happen when professionals respect the boundaries of copyright protection and intellectual property

ownership. Software developers deserve that same respect. For more information about software piracy or to report suspected incidents of software theft, contact BSA at 1.888.NO.PIRACY or www.bsa.org/usa.

Bob Kruger is Vice President of Enforcement for the Business Software Alliance.



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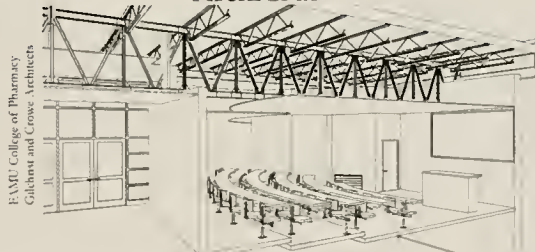
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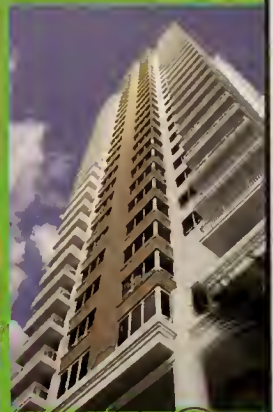


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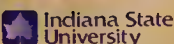
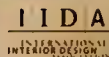
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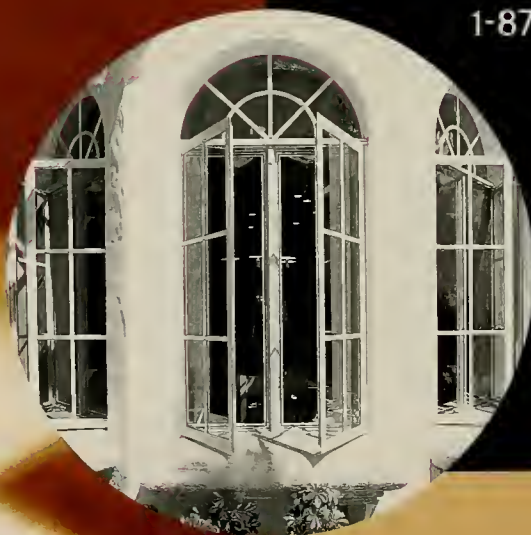
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